The justification for a relational satire within contemporary painting.

Championing altermodernity's creolized, archipelagic direction.

By John Hogan

A thesis submitted in partial fulfilment for the requirements for the degree of
Doctor of Philosophy at the University of Central Lancashire

February 2026

Inspired and realized through the

love for my daughter Katy Hogan

Acknowledgements.

I thank my supervisors for all their help and support

in helping to realise this thesis:

Andy Broadey, Senior Lecturer, David Mackintosh, Senior Lecturer

James Ingham, Associate Dean, and Professor, Ewa Mazierska

I would also like to thank my assessors:

Professor Peter Lloyd RE. Dean of School.

David Alker, artist, and former academic lead for

Fine Art at University of Lancashire.

RESEARCH STUDENT DECLARATION FORM

Type of Award : **Doctorate**

School : **Arts and Humanities**

1. Concurrent registration for two or more academic awards

*I declare that while registered for the research degree, I was with the University's specific permission, a *registered candidate/*enrolled student for the following award:

2. Material submitted for another award

***I** declare that no material contained in the thesis has been used in any other submission for an academic award and is solely my own work

(state award and awarding body and list the material below):

Doctorate.

3. Collaboration

Where a candidate's research programme is part of a collaborative project, the thesis must indicate in addition clearly the candidate's individual contribution and the extent of the collaboration. Please state below:

NA

4. Use of a Proof-reader

*No proof-reading service was used in the compilation of this thesis.

Signature of Candidate:

Print name: John Hogan

Table of Contents

The justification for a relational satire within contemporary painting. Championing altermodernity's creolized, archipelagic direction. 1

Glossary 10

Abstract 11

Introduction 14

Chapter 1. 18

Literature review. 18

Satire 18

Historical context 18

A philosophical Satire 22

Reification; A pseudo satire 26

Satire's censoriousness 34

The cognitive value of satire 36

Political satire. 'I am not a satirist' 38

Altermodernism 42

Postmodernism 46

The Enlightenment 46

The postmodern/alter modern disjuncture 47

Globalization and multiculturalism. 48

Relativism verses universalism 50

Absolute truth, an ethical disposition 53

Painting 55

Painting post 1970 56

The art of painting 59

The autoethnographic painter 62

Painting within the Digital Economy. 68

Conclusion 72

Chapter 2 74

Methodology **74**

Introduction 75

Methodological approach 77

Understanding semiotic signs 77

Subjective iconography 78

Phenomenology 87

Reflexivity 89

Intersubjectivity 92

Reciprocity 94

Relating theory to practice 96

Analogy 97

Parody 98

Metaphor 100

Irony 101

Subversion 103

Reflection 104

Ken Currie interview 106

Introduction 107

Analysis 107

Reflection 110

Testing the limits of satire through visual deconstruction 127

Leon Golub 128

Eric Fischl 129

Bad painting/good painting 131

Hypothesis 138

Prognosis 138

Conclusion 144

Chapter.3 146

Interpretation 146

Conclusion 152

Thesis conclusion 154
Aims and actions 154
Original contribution 155
References 163
Appendixes 184
Appendix A. 184
The author's painting process 187
Method 188
Appendix B. 198
Exhibitions 198
Video 206
Findings 208
Answers 208
Surveys 212
Survey 1. 213
Survey 2. 220
Painting development 228
Appendix C. 235

Table of figures

Figure 1. William Hogarth, *A Rakes Progress*, 1732-1735, oil on canvas. 20
Figure 2. Francisco Goya, *The third of May*, oil on canvas, 1814. 21
Figure 3. Picasso's Guernica. 300 in x 132 6 in. 1937. 28
Figure 4. Nicole Eisenman. The Triumph of poverty. 2009.Oil on Canvas. 82 x 65 in 41
Figure 5. John Hogan, Struggle. (triptych) Oil on Canvas 76 x 46 in 42
Figure 6. *Self-portrait (reflection),* John Hogan, 1998, Oil on Canvas, 32 x 24 in. 65
Figure 7. Absurd Close, John Hogan, 2023, Oil on Canvas, 46 x 32 in. 66

Figure 8. Max Beckmann. *Die Nacht.* Oil on canvas.1918-19. 60+1⁄4 x 52. 3⁄8 in 80

Figure 9. John Hogan, *Cause Effect Street*, Oil on canvas, 2023, 46 x 32in. 91

Figure 10. John Hogan, *Suicide God*, oil on canvas, 2022, 42 x 36 in.....93

Figure 11. John Hogan, Climate change, Oil on canvas, 2023, 164 x 78 in. 95

Figure 12. John Hogan, Tunnel of Pain, oil on canvas, 2023, 42 x 36 in. 97

Figure 13. John Hogan, King Pot the third, Oil on canvas, 2022, 36 x 30 in.....99

Figure 14. John Hogan, Power Elite, oil on canvas, 2023, 154 x 148 in. 100

Figure 15. John Hogan, Three Graces (triptych), oil on canvas, 2023, each 33 x 26 in. 101

Figure 16. John Hogan, *Oppression 1,* (triptych), oil on canvas, 2023, 42 x 36 in.....102

Figure 17. John Hogan, *Surplus*, 2023, oil on canvas, 42 x 36in. 103

Figure 18. Ken Currie, A tree of liberty, oil on canvas, 1998, 198 x 68 in. 109

Figure 19. Ken Currie, At Sea *(triptych)*, Oil on canvas, 2020, 120 x 181 in.....111

Figure 20. Ken Currie, The Troubled City, oil on canvas, 1991, 132 x 108 in.....115

Figure 21. Fun land. John Hogan. Oil on canvas. 2024. 172 x 64 in 116

Figure 22. Peter Howson, Ma Vlast (my homeland), 2019, oil on canvas.....117

Figure 23. John Hogan, *Money tree*, oil on canvas, 2023, 46 x 32in. 118

Figure 24. Neo Rauch, The signpost (Die Pumpe), oil on canvas, 2021, 174 x 67 in. 119

Figure 25. John Hogan, Pseudo Omnipotence, oil on canvas, 2022, 56 x 56 in. 120

Figure 26. Annie Zamero, Royal cupids revenge king Charles III, *Queen consort, Princess Diana*, oil on canvas, 195 x 152 in. 121

Figure 27. John Hogan, Axis Mundi (Seven deadly sins*)*, oil on canvas. 46 x 34 in.....122

Figure 28. The Resurrection. Yu Minjun. 2010. Oil on canvas. 153 x 129 in 124

Figure 29. Navin Rawenchaul, Shakespeare in taxi, acrylic on canvas, 2011, 59 x 41 in ...125

Figure 30. Dana Schutz, The Arbiters, Oil on canvas, 2023, 120 x 94 in.....127

Figure 31. Leon Golub, Interrogation II, 1982, Acrylic on Linen, 120 x 168 in. 129

Figure 32. Eric Fischl. Bad Boy. 1981. Oil on Canvas. 96 x 69 in 130

Figure 33. James Albertson. Sex, Violence, Religion, and the Good Life, oil on canvas. ...133

Figure 34. Philip Guston. Couple in bed. 1977. Oil on Canvas. 94 x 81 in. 133

Figure 35. Rose Wylie. Blues Singer. Oil on canvas. 2022. 132 x 72 in. 134
Figure 36. Genieve Figgis, Ladies in the forest (after. Franz-Xavier Winter halter), acrylic on canvas. 2021. 39 x 31 in. 134
Figure 37. Judith Lin hares. Cook. Oil on linen. 2006. 65 x 52 in. 135
Figure 38. Dana Schutz. Presentation. Oil on canvas. 2005. 168 x 120 in. 135
Figure 39. John Hogan. Council Mothers. Oil on panel. 2010. 62 x 62 in. 136
Figure 40. John Hogan. Sale, 2018. Acrylic on panel. 42 x 36 in. 137
Figure 44. John Hogan, Acceptance, oil on canvas, 2024, 32 x 28in. 141
Figure 45. John Hogan, Aspirational futility, oil on canvas, 2024, 98 x 78 in. 143
Figure 46. John Hogan, Hierarchical Remnants, oil on canvas, 2024, 68 x 68 in. 144
Figure 47. John Hogan, *Cause Street*, oil on canvas, 42 x 36 in. 149
Figure 48. John Hogan, Effect Street. (triptych), oil on canvas, 42 x 36 in. 150
Figure 49. Franz Ackermann, Gateway-Getaway, 2008-09, Collage, Installation. 185
Figure 50. Bob and Roberta Smith, 2009, I wish I could have voted for Barack Obama, Tate Britain Tate Triennial, 2009. 96 x 96 in. 186
Figure 51. John Hogan, Drawing for Fun land, Stage one, 2023. 196 x 68 in 191
Figure 52. John Hogan, Fun Land, Stage 2, 2023. 196 x 68 in 192
Figure 53. John Hogan, Detail-War Crime, Oil on canvas, 2023, 68 x 68 in. 194
Figure 54. John Hogan, Fun Land, Stage 3, 2023. 196 x 68 in 195
Figure 55. John Hogan, Fun Land, Stage 4-5, 2023. 196 x 68 in. 196
Figure 56. Main gallery, Hanover building, left view. 199
Figure 57. Main gallery, Hanover building, right view. 199
Figure 58. Transfer viva room, Studio one, Ground floor. 200
Figure 59. Studio One, ground floor, detail. 201
Figure 60. John Hogan, Satirical Self-Portrait, oil on canvas, 2023, 42 x 36 in. 202
Figure 61. 107 group show installation. 203
Figure 62. 107 group show installation. Opposite wall. 204

Figure 63. Projector set-up for recorded introduction to 107 group show. Survey sheets shown on front desk.....204
Figure 64. Pseudo Omnipotence, John Hogan, 2023 64 x 64 in.....229
Figure 65. John Hogan,1997, After Alan Ramsay Scottish painter, 1713-1784. 36 x 24 In 230
Figure 66. John hogan, Impossible struggle, 2023, 48 x 36 in 232
Figure 67. John Hogan, Axis Mundi, Seven deadly sins, 2023. 48 x 36 in 233

Glossary

- **Voiced satire** -The artist is the protagonist of satire. The work is satirical in nature.
- **Silent satire** -The artist is not aware of the satire in the work and is not a protagonist of satire. Conversely, a viewer may observe satire's codes within the work and thus observe the work as satirical.
- **Altruistic painting** – Interpreted as any painting that is purposely made accessible and readable for the viewer.
- **Autoethnographic** – The envirobiopsychosociospiritual life experience of the unique artist/individual. A research tool for self-reflection, connecting personal narratives to broader socio-cultural issues.
- **Altermodern** - The term was created by Nicholas Bourriaud describing a new era after postmodernism. A new era of cultural and artistic change - transcultural universalism, interconnectedness.
- **Altermodernism** - A period of transition beyond colonial west relativism to an altermodernity of transcultural universalism.
- **Altermodernity** - Reflects the 21st century globalized world, its interconnectedness, and socio-cultural complexities. A new theoretical construct that moves beyond postmodernism's secularism.
- **Postmodernism-** A complex term describing major movements in culture, art, and philosophy. Diminishes meta narratives, objective truth systems, and universal culturally defined principles. Describing relativism, and disjunction.

- **Permacrisis** -Collins English dictionary named it their word of the year in 2022. A prolonged period of upheaval, instability, a dysfunctional, seemingly endless crisis without a possible end.
- **Archipelagic** - A characteristic of Archipelago- a chain of islands, an interconnective whole, a collective of ideas and cultures.
- **Creolized** – Creating a new world culture. The process of mixing cultures to form a unified whole.
- **Reification** – The process of making abstract concepts, ideas, and relationships into something tangible for a given purpose.

Abstract

My project argues for the resurgence of satire through the specifity of contemporary painting, under the auspices of altermodernity. The humanist principles of equality and equity drive this exegesis. The universal language of a relational satire is consumed daily through the glut of mass media. My exploration aims to clarify fundamental formal and abstract notions of the nature, function, and significance of satire within its pluralistic complexity. To realize these aims, I introduce and develop methodological frameworks to clarify concepts related to satire, that focus less on advocating that it changes individual and world opinion, and more upon how individuals endure dysfunctionality through satire. Altermodernism's universality is advocated above postmodernism's colonial west relativism. Altermodernism acts as a moral compass for painting as satire that can be observed to be an advancement of the contextual, relational dependency of meaning. Altermodernity has interspersed into units of oppositional ideology, a world of disrupted attitudes and threatened identities attempting to navigate a world in permacrisis; satire requires a re-examination in this context. Permacrisis describes a world of system dysfunction defined as an extended period of instability and insecurity, and illustrated through dysfunctional world politics, multi-societal inequalities. Painting as satire offers a

relational and cathartic conduit for accessibility and readability. Interpretivist ontology, embracing subjectivity, and seeing the world through the eyes of the audience outlines this research project's conceptual framework. I will discuss this project through the altermodern lens of enlightenment, and ethnocentrism, a dialogical approach, emphasizing an ethical disposition informing the painter as autoethnographic catalyst of permacrisis, encompassing an egalitarian disposition.

In summary: my research aims to position my painting practice within the transcultural universality of altermodernity which offers an egalitarian position. Altermodernity stresses the importance of the unique individual, connected through the construct of being as one in the world, advocating for shared cultures and values. The importance of cultural differences within Bourriaud's Altermodernity stands in a dynamic with common values in opposition to postmodernism's relativism, which it cannot account for.

My thesis is organized within three Chapters:

Chapter one

Literature review:

I present and discuss the history and contemporality of satire. The altermodern epoch of a creolized archipelago, a new global culture emerging after postmodernism, positioning through new tendencies in painting after 1970. I contextualize the contemporality of painting in relation to its deconstruction and how this deconstruction relates to contemporary satire. I discuss the autoethnographic painter in relation to self-determined practice, in terms of postmodernism's relativism. The digital economy is outlined to show how painting's indexicality may be compromised by new technologies.

Chapter two

Methodology section:

I describe four main methodological approaches: To create a body of 30 satirical paintings, that contain accessible and readable codes of satire. I discuss how, and why, satire's codes, signs, and symbols are interpreted, thus helping to understand painting as a relational satire for individuals and groups. I draw upon an accumulation of evidence-based theories outlined within psychology and social anthropology as a design for this process, namely, intersubjectivity, phenomenology, reflexivity, and reciprocity, whose mechanisms act in relation to learned human behavior. I formulate an interpretation of satirical codification through these learned behavior parameters, presented as: analogy, parody, metaphor, subversion, and irony. I demonstrate how painting as satire encapsulates altermodernism's transcultural universalism, to situate my practice within altermodernism's egalitarian, ethical and moral standard, in line with my personal ethos of humanism. To understand a contemporary painter's views on the relevance of satire within the contemporary art world, I facilitate an interview with a prominent contemporary painter, Ken Currie. To inform my practice and its development, by both validating my own work, situating my work within the contemporary art framework, and creating an understanding of the relevance of satire within contemporary art. I facilitated exhibitions, and procured surveys, to understand audience accessibility of painting as satire. To assist in confirming my practice, and to offer a structured approach to visual information, informing effective and efficient accessibility and readability.

Chapter three

My contribution -

I claim originality for satire as painting through a practice-based PhD. I have developed an approach of a relational satire in the context of altermodernity's creolized archipelagic direction. My painting 'style' is unique, and original, in both pictorial terms, and within the self-determined auspices of autoethnography. The work is a critique of cultural politics- the effects of political actions. I discuss the original contribution of my paintings in relation to recent debates within the theory and practice of painting in the contemporary field. I have created a

new codification measurement tool for satire within painting. I have developed a system of understanding whether satire's codes are 'voiced' or 'silent' within an artist's work. I have assigned the prefix of 'pseudo painting' to painting' condition in relation to the transformation of original work into the digital sphere. I have identified a need for a qualifiable design of satire; I believe I have contributed to the possible methodology for the design of satire, through a combination of hermeneutics, and semiotics.

Introduction

The Justification for a relational satire within contemporary painting, championing altermodernism's creolized, archipelagic orientation describes the direction of this thesis and practice project. My research responds to a gap in both the theoretical concept of satire within contemporary painting (after 1970) and explores the rarity of painting as satire within the art world. My research has qualified a broad spectrum of the history of painting and its contemporary relevance. My focus on painting from the 1970s will coincide with an historical change of painting's resurgence after postmodernism, a period when satire is established in opposition to formalism. As a practicing painter, I utilise satirical imagery to apportion strength of meaning in eliciting effective codices of truth. Painting as autoethnography offers justification, validity, and credibility for my argument. This project brings together a unique set of personal and professional life experiences, informing a reflection on my life's ethos, and guiding my practice direction. I am a humanist; I possess a strong social conscience and a deep concern for human rights and contentedness. Human beings are normalized and socialized, universally bound by learned behaviour. Everyone is equal; art is for everyone, not just an elite few. In this respect, accessibility is an important part of my work. My paintings promote my goal of an egalitarian and just society that offers accessible visual encapsulations of my vision. Permacrisis is defined as an extended period of instability and insecurity, and illustrated through dysfunctional world politics, multi-societal inequalities, and injustices. Satire today has great viability and impetus within a society that is estranged from

itself. Boland states: The overall consequence of satire and critical discourse is the diffusion of generalised cynicism which takes the public sphere as a theatre of absurdity (Boland, 2012). A constant state of uncertainty and worry, through the upheaval caused by Brexit, high energy costs, a universal cost of living crisis, world poverty, the covid pandemic, climate change, world societal displacement, and heightened migration. The world has transitioned from a post-war state to a pre-war state; nuclear threat is ever more apparent. Unwelcome news is seemingly everywhere; this is the milieu in which satire exists. Heightened insecurity, anger at social inequalities, and the general public's apparent disillusionment of the power elite, has enabled a revived focus on humour and satire, to express public opinion, and assist to appease anger and frustration. Painting's seriousness and prestige have a universal appeal, satire is a vehicle for respondent discourse, aiding me in rationalizing the development of the making and showing dimensions of my practice; Painting as experience offers an emotive response, and through aesthetic judgement, connects to feelings of pleasure and displeasure. A painting's intrinsic value underlies its status as a precious object. (Graw, 2009) The expressive warmth and subjectivity of painting are opposed to the cold functionality of pseudo-satire; the digital image, serving primarily as a vehicle of information dissemination. Satire is circumscribed by a limited understanding of the media in which it can be realized. There is an assumption that satire only exists through political cartooning, comedy, and amateur memes. I will argue that painting affords a greater capacity to positively affect individuals and societies, above and beyond contemporary multimedia. I will discuss painting's intrinsic value of accessibility, readability, and relationality through semiotic sign systems. I utilise the signs and codes of satire to illicit strength of meaning within my work; parody, analogy, metaphor, subversion, irony, and universally recognized signs, icons, and graphics, will be utilised to inject a powerful means of communication. My research will question painting's relation to the receiver of the work through individual factors that may influence aesthetic image judgement. My research has contextualized the causal mechanisms and cultural influences of human interaction, to uncover patterns in response to satire as painting. I draw from social anthropology and psychology constructs and devise

qualitative methods through ethnographic studies to explore these intricacies of human understanding. I will look to formulate an interpretation of satire's codification through these psychological terms.

Altermodernity offers a universal construct of relationality. Altermodernity has been denied valuable traction since its conception. Its uptake has been limited and problematized, not least because of the postmodern - altermodern disjuncture. I will relate Autoethnographic principles to Altermodernism by describing the boundaries of cultural reification: Levelling-up remains an integral part of the current UK government's policy agenda. On being situated within the northern quadrant of the United Kingdom, I recognize the correlation between a levelling-up of the north-south divide, and the protagonist of altermodernity's creolized archipelago. I will further support my argument by expounding upon trans-culturalism and universal semiotic sign systems, aiding to legitimize Altermodernism's relationality. I am arguing for a new archipelagic constitution of humanism realized within a creolized polyglot form, as opposed to the relativism of postmodernism. The universal relationality of altermodernity conflicts with postmodernism's colonial West centricity. Altermodernism advocates for universal certainties and truths; Altermodernism is neither a petrified kind of time advancing in loops (postmodernism) nor a linear vision of history (modernism), but a positive experience of disorientation through an art-form exploring all dimensions of the present (Bourriaud, 2009, p. 13). Postmodernism negates and problematizes allegory (Owens, 1980) and the auspices of authorial practice. The conflicting traditions of satire assume a coherent social field; however, postmodernism assumes that all social positions are fragmented, which does not address the issue. Consequently, postmodern multiculturalism has failed to invent an alternative to modernist universalism, for everywhere it has been applied it has recreated cultural anchorages and ethical uprootedness. Postmodernism operates on a logic of membership. (Bourriaud, 2009, p.34) This exegesis will assist in the description of the project components, painting as practice, interviews, exhibitions, and evidential video. The theoretical dimensions of satire and the practice component of this project invigorate and

challenge the satirical field, enabling a progressive dialogue of satire within painting as a viable and just mechanism.

I will address three main research questions:

1. Can individual studio practice support an Autoethnographic investigation of altermodernity and its manifestation within Permacrisis to enable the satirisation of this social context through painting?
2. How can satirical painting address audiences in a universal register, whilst acknowledging the relational dynamics of altermodernity?
3. What modes of presentation and audience participation can vocalize differing responses to my painting, and how can these voices be integrated into exhibitions of the work?

My project understands and utilises the notion of satire in relation to definitions outlined within this exegesis. I describe how the senses of satire within the visual arts are distinctive from a

satire which is more broadly conceived. I give examples of voiced and silent satire explaining how and why satire as a codification system may offer a more effective and efficient interpretation of paintings readability.

Chapter 1.

Literature review

The purpose of the literature review is to set out an analysis of the history and contemporality of satire, posturing a grounding for my argument. My aim is to understand the construction of Bourriaud's altermodernity in relation to contemporary satire, and to examine painting's history and contemporality in relation to both satire and altermodernity's conceptual ideologies. I will explain how and why the relation between satire and altermodernity is the foundation of my argument.

Satire

Historical context

Satire as a field of scholarly theory and classification is reinvigorated by contemporary life, testing satire's assumptions, and demonstrating its unstable power within heterogeneous societies. Satire has been used extensively throughout history as a tool for critique and social commentary. The historical theoretical discourse of satire is comprehensive, especially within the frameworks of literature and theatre. Condon stipulates:

> A putative origin within Greek satyr plays, that accompanied early tragedy then developed into Attic comedy, was questioned by Julius Caesar Scaliger (1484–1558)

and seemingly disproved by Isaac Casaubon (1559–1614) who effectively supported the claim by the Roman rhetorician Quintilian (AD 35–c.100), that satire was a Roman invention (Casaubon, 1605). Casaubon argued that the word satire derived from the Latin, satura, medley or stew; and something of this etymology survived in English with “satira” being a broad platter (Bailey 1735; Facciolatus and Forcellinus 1828) Casaubon’s case has been accepted from John Dryden to the twentieth century (Dryden,1693; Highet, 1962 in. Condon, 2012, Pg. 356-377).

Historically, the pluralistic tendencies of satire have varied theorists' rhetoric regarding definitive definitions. However, there is a general historical consensus that situates satire within a broad critique framework. Holm expands; In his classic work The Art of Satire, David Worcester argues that ”the content of satire is criticism” (1960, p.16), Leonard Feinberg asserts in; Introduction to Satire, that, “whatever else satirist’s do, they criticize” (1967, p.6), In Arthur Pollard’s Satire; the author declares that “Satire always has a victim, it always criticizes” (1970, p. 73). These authors' opinions represent a long-standing consensus regarding the social, cultural, and political function of satire. The authors draw upon an established canon of satirical writers – from Juvenal to Jonathan Swift - who traced satire as a literary historical form characterized by a restricted set of techniques and specific generic features (Holm, 2023, p.85).

Figure 1. William Hogarth, *A Rakes Progress*, oil on canvas,1732-1735, 29.5 x 24.5 in

William Hogarth is remembered as the forerunner of satirical caricatures and moral paintings, a genre which would later develop into cartoons. An example of Hogarth's painting is *A Rake's Progress*, a satirical view of the government and social scene of the day, highlighting the inequalities of British culture.

An early exponent of satire within painting was Francisco Goya, who criticized society through his Black Painting series. The war between France and Spain seriously impacted Goya who painted a satirical view of the third of May atrocities. The works described and addressed the social wrongs within a unified social field, particular to his own time.

Figure 2. Francisco Goya, *The third of May*, oil on canvas, 1814, 137x 106 in

Throughout history, prints have been used to disseminate political and social commentary. The Protestant Reformation in the sixteenth century, espoused the development of print-based, anti-clerical visual satire by such artists as Lucas Cranach the Elder, and Hans Holbein the Younger. During the political and social dynamics of the Enlightenment era, philosophers such as John Locke, Voltaire, and Jean-Jacques Rousseau were prominent among an increasingly literate populace. The subsequent democratization of knowledge in the Enlightenment era led to the development of public opinion and its power to topple the ruling elite (Roos. D, 2023).

The invention of the Gutenberg printing press in 1493 dramatically amplified the dissemination of critique, information, disinformation, and misinformation. Within the poetry field, John Milton's arguments in *Areopagitica* (1644) contributed to the loosening of restrictions on the press in the late seventeenth and early eighteenth centuries. We also owe him gratitude for

the flourishing of satirical writing in eighteenth century England (Hile, 2017, p.3). Misinformation and disinformation were apparent within the first large-scale news hoax – 'The Great Moon Hoax' of 1835 - in which The New York Sun published six articles about the discovery of life on the moon, complete with illustrations of humanoid bat-creatures and bearded blue unicorns (Bartholomew and Radford, 2012. p 79). By the eighteenth century, printed media had proliferated throughout the world, along with a new epoch of illustrators, such as Thomas Rowlandson (1756–1827), George Cruikshank (1792–1878) and James Gillray (1756/7–1815), who informed a tradition of visceral social and political visual satire through cartoon imagery, a precedent that continues to this day.

A philosophical Satire

Fine arts work at a fundamental level towards a solution to the problem of existence. Every artistic grasp of things is an expression of the essence of life and existence, one more answer to the question: 'What is life?' (Schopenhauer, 1818-1819). Satire within philosophy has a rich history, dating back in literary terms to the times of Horace, Juvenal, and Menippean: Juvenalian satire is sharp, and direct. The use of irony and sarcasm to critique social conventions and mindsets. The Roman writer Juvenal Decimus Junius Juvenalis (AD 60-130) composed 16 'Satires' organized into five books, highlighting the weaknesses and folly of his contemporaries, particularly those who held public office. Horatian satire is less sharp and cruel, rather mild mockery, intelligently witty, with a greater focus on human conduct and its foibles. An example of Horatian satire is Jonathan Swift's, *Gulliver's Travels*, and Jane Austen's novel *Pride and Prejudice*, both lightly mock societies' manners, and morals; Menippean satire focuses less on social conventions and more on the attitudes of people, attacking pedants, bigots, virtuosi, parvenus, cranks, enthusiasts, along with rapacious incompetent experts; In late CE 54L. Annaeus Seneca wrote *Apocolocyntosis* ('Pumpkinification'), a savage satire on the recent apotheosis of the emperor Claudius. It is the only classical text in the Menippean style to have survived (Coffey and Panayotakis, 2016).

The mode of satire has been questioned in relation to its compatibility with philosophy; however, DeClercq suggests that satire can complement philosophy in significant ways because it has certain freedoms which academic philosophy lacks. Satire is a fictional genre, whereas philosophy is a paradigm of non-fiction. Concretely, although fiction is epistemically perilous, satire can make cognitive contributions to a moral project of critique because it can exploit imaginative techniques in ways unavailable to philosophy (DeClercq, 2017).

There is a general historical consensus that satire cannot be defined but is best characterized by a cluster account; “Satire has no essential features because it is infamously ‘protean’, manifesting itself in various forms in different cultures across the ages, therefore, a majority of scholars intuitively dismiss attempts at defining satire in favor of a cluster account, a family-resemblance cluster, of non-essential features.” (Condon 2012; Elliot 1962). However, DeClercq questions the validity of a cluster account of satire; “The distinction of satire holds both interpretative and political significance. Importantly, this distinction cannot be upheld by a cluster account. Satire and philosophy share a moral concern for truth, situating them within a comparative existential framework. However, Concepts like ‘truth’ and ‘ethics’ have remained problematically vague in recent debates about satire, especially in the wake of postmodernism” (DeClercq, 2021, p 85) Despite the complexity of the theoretical study of satire within diverse fields, previous explications and definitions of satire are resolved both as a vocation and a genre. The contemporary satirical theorist, Nicholas Holm, expands further; “The rationalization of satire transforms critical comic practice from a familiar aspect of everyday life into both a vocation and a genre. In terms of a vocation, the concept of satire enacts a division of labor that separates out comic critique as a particular skill, rather than, as something shared by virtue of being human.” (Holm, 2023).

What is my personal definition of satire? I see it as being interpreted in these terms. It is a transient ghost, a marker of disdain, an unapologetic be moaner, humourised, and rowdy, it ransacks humanity, proliferating itself as a wise, bemused, pilgrim of critique.

It may also be helpful to define what satire is not. It is not cynicism (sneeringly or bitterly distrustful, contemptuous), sarcasm (an ironic taunt, sneering and cutting), or ridicule (dismissive, bitter, deriding and mocking). Satire may possess affiliations with these constructions, but in the main, satire is largely independent of their terms. In my view, satire is wise in its outlook, more considered and sophisticated, not brash, crude, and ungainly. Satire is a term you may recognize either within yourself, or within others; when in a certain state of mind, you uphold vices or follies, have a vexed notion, a feeling of disdain and disgruntlement, a burgeoning set of cognitive circumstances that cumulatively, offer a critical review, of an object, a collection of objects, of people, of systems- indeed anything, and everything, for satire operates within a system of open-endedness, satire is a complex, pluralistic construct. However, a structured system that focuses upon aspects of its complexity *is* possible, especially when in a relationship with evidenced descriptors that assist to define it. Often, satire's expression is felt; individuals may understand the satire of a given situation, but don't necessarily understand it *as* satire in the context of a definition. It follows therefore that satire's relationship with codification is a logical means by which to offer a descriptor of the undefinable. Moreover, if accessibility and readability are conducive to an understanding of satire, then a system for satire to exist within is also pertinent. Placing 'the wise, bemused pilgrim of critique' in a box for analysis, so to speak. I have therefore accessed known, learned, codification systems that are innately part of most individuals' psyches, indeed, more often, they are universally, and culturally, engrained. For example, Saussure elaborates; language is a symbolic sign system, showing at least a vestige of natural connection between the signifier and the signified (Saussure, 1983, pp. 68-73; Saussure 1974, pp. 68-73 cited in: Chandler. D. Online). Another example of arbitrary symbolism is mathematics. Mathematics does not need to refer to an external world at all: its signs are indisputably concepts, and mathematics is a system of relations (Langer, 1951, p. 28). The icons of mathematics (numbers, letters, diagrams) are socially engrained/learned. Is visual language also part of a learned codification? Broughton explains that visual language uses iconographic signs and graphics to communicate messages by using gestures, colour, tone, religious symbols, and

mythological references. These references are ingrained in our psyche from our cultural background; they help us to encode meaning in an image. (Broughton, 2016, Online.) A narrative of codification is achieved through an individual's envirobiopsychosociospiritual unique life experiences. With an understanding of this learned codification, I formulated an evidence-based system for the definition of satires terms, harvested from the disciplines of social anthropology and psychology; phenomenology, intersubjectivity, reciprocity, and reflexivity. I used these terms as descriptors of the possible human uptake of satire's codes as demonstrations of how and why satire is accessed by individuals. The codification I suggest could be used as a measurement of satirical content. It is interpreted as analogy, parody, metaphor, subversion, and irony. The different elements singularly and collaboratively function as both aesthetic constructs and as descriptors of codes, signs, and symbols. I will later go on to demonstrate how these codes can be visually interpreted through my own work and through that of other contemporary painters. Throughout my thesis I often reference my working definition of the 'assignment' of satire by linking satire and altermodernity. In this sense, it is a modality whose diversity of modes comes to the fore in the context of this epoch in the way Craig Owens was able to argue allegory, and Linda Hutcheon was able to argue that parody is a distinctive component of postmodernism. When is satire deemed to be present within the visuality of a given artist's work? If one has a working definition of the terms by which satire exists, then it is possible to analyze a visual work in these terms. I therefore originated the concept of 'voiced' satire and 'silent' satire. The main difference between them is voiced satire has the artists acceptance, they are the protagonists of the construct, they are defining their work through satires terms. Conversely, silent satire makes itself known within an artist's work. An independent viewer may recognize its presence; however, the artists themselves do not understand or demonstrate that their work exists in satirical terms.

Reification; A pseudo satire

In this section I will draw on empirical research to challenge hyperbolic appraisals of satire's political countenance. Contemporary theoretical protagonists of satire at the forefront of satiric discourse include Dieter DeClercq (2022), and Nicholas Holm (2023). Dieter DeClercq understands satire as a formless miscellany (Latin root). However, he postulates that satire is both a critique and a form of entertainment. Critique constitutes moral and ethical opposition against social wrongness; entertainment typically involves aesthetic pleasurable diversions. Nicholas Holm argues that satire is best understood as a form of reification that prematurely resolves how, when, and why, cultural forms can do politics. Holm postulates that pseudo satire exists within a reified framework of humour; humour as critique is constituted as a serious affirmation within certain remits such as art, whereas pseudo satire is present and distinguishable from the seriousness of its counterparts, exemplified within political comedy, cartooning, and the proliferation of satirical memes. Satirical humour is often understood to breach a boundary between the serious business of politics and the vulgar world of the popular (Holm, 2023).

Cultural reification, as described by Holm, describes a broader idea of politics as culture; satire reifies and reduces cultural politics to the skewering of opponents or the bringing down of the abstract and ethereal into the lower realm of the everyday. In doing so, it calls on us to abandon the ideological terrain on which the larger and more important work of cultural politics is done (Holm, 2023). I will expand this idea by arguing that in the context of culture-steeped social commentary, there is a space where satire exists without direct reference to any political agenda whilst remaining true to seriousness, in opposition, to pseudo satire. To demonstrate this point, I draw upon DeClercq's view that Picasso's *Guernica* (1937) is not a form of entertainment. Although satire does incorporate a serious dimension of critique, it distinguishes itself from other critical representations which invite aesthetic evaluation. In a museum context of fine art appreciation, the appropriate aesthetic appreciation of *Guernica*

incorporates a solemnity (seriousness, and dignity) that satire lacks. Specifically, Guernica is not designed to deliver the kind of pleasurable feeling's intrinsic to entertainment. For this reason, as nobody would challenge, *Guernica* is not entertainment (DeClercq, 2017).

I challenge this appraisal, on two points. Firstly, satire was not Picasso's intention. However, my research has indicated that *Guernica* falls within the remits of 'silent' satire in the form of a critique. Picasso's *Guernica* exhibits how satire has assumed the wrongs it addresses which can be found within coherent social contexts, such as the wrongness of individuals, institutions, systems, and shared values. It is a critique, even if a political critique was not the intention; it is an anti-war painting, and as such is politically satiric in nature. DeClercq argues that "Guernica's satirical status can only be challenged by identifying at least one necessary condition for satire that Picasso's painting lacks; I propose that this condition is entertainment. In brief, to argue that Picasso designed Guernica for our enjoyment would be a gross misinterpretation of the work" (DeClercq, 2017). In relation to this, I posit my second observation which offers a personal, not an agreed, interpretation of the work. The concept of entertainment is a broad genre encapsulating humour, in the case of a painting that depicts social dysfunction, entertainment value may be entirely subjective and open to interpretation, however, satire may be interpreted through universally understood elements that are a precursor to entertainment, such as parody, analogy, metaphor, subversion, and irony, along with icons, signs and graphics to perform its function. Therefore, in my opinion it is pertinent to include this lens of satire to *Guernica*. I would further argue that DeClercq overlooked the fundamental aesthetic knowledge available to us in analyzing Picasso's treatment and design of the work; for example, cartoonists use lines and figures to exaggerate some attributes of a character that become accentuated with the foregrounding of unique features. Cartoon aesthetics are characterized by oversized bodily features and made with expressive bold lines. Therefore, in my opinion, *Guernica* has an intrinsic comedic aesthetic, counter to DeClercq's view that *Guernica* has no entertainment value. Picasso was a co-founder of the cubist movement; we may consider that Picasso's analytical and synthetic cubist periods of the late

1920's are theoretically understood to be comic-esque aspects of *Guernica*, Summers elaborates; "Cubism is intrinsically comic. By comic I do not mean the opposite of the serious. On the contrary, it might be argued that in modernist art generally, only the comic is serious, and Cubism has been the most serious modern style precisely because it is comic." (Summers, 1981, p. 642). Satire *is* present within *Guernica* within a 'silent' capacity where traces of cartoon and caricature can clearly be found; Robert Morris in *Critical Enquiry*, toward the Cartoon, has stated.

> When will the cartoon be acknowledged as a persistent mode that has inhabited art making since the beginning? Braque's and Picasso's analytic cubist portraits painted between 1907 and 1912 were undeniably cartoons. Picasso's later synthetic cubist works of the 1912-1914 were more broadly cartoonish. That the cartoon aspect is absent in much of the followers of cubism perhaps indicates that this vital, threatening edge, was either overlooked or repressed. Isn't satire to be found in both cartoons and caricature? The cartoon/caricature was reestablished by cubism in the modern period as a gauntlet flung in the face of modernity. (Morris, R. 2018 p. 125)

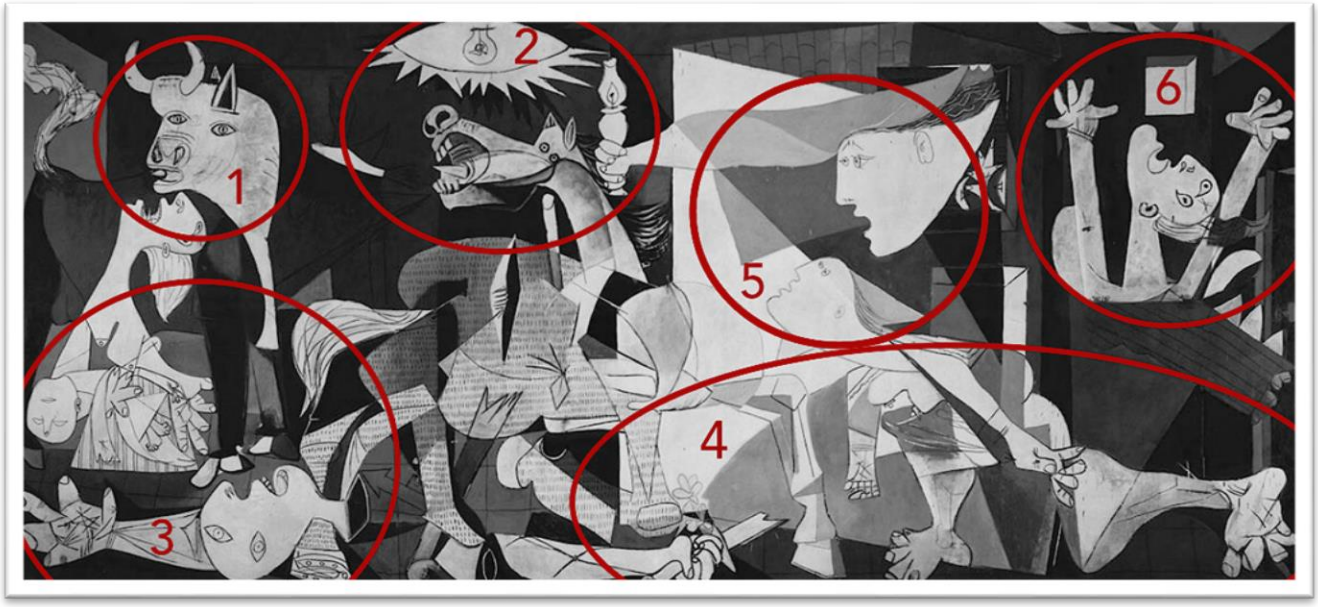


Figure 3. Pablo Picasso, Guernica, oil on canvas, 1937, 300 in x 132 6 in.

“It's up to the public to see what it wants to see." (Picasso.)

Here I demonstrate the cartoon aesthetic and silent satire which may be seen to be within *Guernica*. I have circled in red, the cartoon-like parts of the painting, that exhibit these cartoon aesthetics, and an indication of the constitutes of commercial graphic language, described as; a humorous focus, linear outlines, graphic iconography, rudimentary descriptors, deconstructed form, and characterization; “the one work which harbors perhaps the richest trove of visual figurations- similes, metaphors, and symbols, is Picasso's most powerful and most famous painting, Guernica. Once our sight is set on the possibility of visual metaphor, even a cursory exploration of this stunning work uncovers prodigious numbers of metaphorical connections.” (Green, J. D., 1985. P 66.).

I expand on these ‘metaphorical connections’ in further detail.

1. Anthropomorphism of the bull head is clearly discernable; anthropomorphism describes apportioning human features and characterizations to a nonhuman animal. Anthropomorphism is strongly associated with the cartooning genre, and, predominately placed within a format which is entertaining, humorous, and accessible; ‘artwork of whatever media could be considered as a moment in an endless effort to ascribe human form to the forever nonhuman, as if we could only make sense of our humanity, by seeing it projected onto what is patently other than human.’ (King, E., Bernstein, J.M., Dean, C., van Eck, C., Flood, F.B., Gamboni, D., Garnett, J., Rosser, G., Meyer, J., Mizuta, M.E. and Payne, A., 2012).

2. Linear line and graphic iconography are present within the construction of the light fitting, bulb and emanating light source. The lights diagrammatical incandescence is described in an abstracted form, jagged, with characterized edges closely resembling a commercial graphic language (cartooning), which can be interpreted iconographically; iconography involves the identification and analysis of symbols, motifs, and elements within images in an artwork. (Sartini, B., 2024) Abstraction as a process, deconstructs literal representation to reveal a

forms essence. Iconography in cartooning can be described as a sign system, apportioning specific images to represent abstract concepts for example, the lights incandescence; Picasso invents a sign language, a language that is assembled from figurative elements: Picasso's strategy is to foreclose representation while keeping open the latent possibility of signification'. (Karmel, P., 2023) The horse's head exhibits a contrived, graphically humorous, simplified, cartoon-like aesthetic, a characterization, of a real horse. A symbolic stylized descriptor of reality can also be observed in Picassos depiction of a handheld lamp, (right). The use of these non-realistic methods to represent the horse, light, and hand with lamp, are depicted in relation to the auspices of a cartoon style; the fine arts have long been associated with concepts of abstraction, distortion, and semiotic hyperbole, principles native to cartoons and caricatures. Cartoon and caricature characters, as semiotic signs, function within interpretation; *Iconically*, they symbolize a visual concept and, *Indexically*, they indicate attributes associated with dependability of understanding. (Hu Singh, M., Thakur, M., 2025. pp 44-48)

3. The figures here may be interpreted in the context of a naïve interpretation of reality. A simplified, graphically linear construct of the human form. The unrealistic human forms function within a cartoon like aesthetic; they are a purposely contrived, naïve work, flat, without a second or third dimension; detail is minimized. The rudiments of facial features and human appendage detail are demonstrated through a graphic cartoon aesthetic; the cartoon is an artefact, the meaningful constitution encoded by the reader, exploits the teleological tendency of consciousness to optimize the subsumption of multiple aspects of phenomena under a single unifying, conceptual umbrella. Structurally, the cartoon uniquely reflects the tripartite concept of Peircean hypoiconicity; comprising metaphoric displacement, critical, diagrammatical reasoning, and direct, realist, historical resemblance relations. (Chu, Y. 2022. P 272)

In answer to DeClercq's postulation of "Guernica incorporates a solemnity (seriousness, and dignity) that satire lacks"; I propose: *Guernica* is a harrowing depiction of war, an antigovernment protestation, a combination of critique and entertainment, through humourous

cartoon content. It is a silent satire. Satire has always used elements of humour and the comic; the good, humoured view of human follies or the aggressive diminishing of faults and shortcomings. (Trzynadlowski, J., 1982. P6) Humour is present within the pictorial qualities, and overall cartoon aesthetic of *Guernica*, humour is an entertainment construct within the culture of cartooning and, as discussed, the modern art agenda, they have become inextricably linked in modernity, combining the comic with the seriousness of art; the fine arts have long grappled with concepts of abstraction, distortion, and semiotic hyperbole, principles themselves native to cartoons and caricatures. Fine art tradition gives value to such aspects like line, shape, exaggeration, balance, and emotional content. Caricature and cartoons also rely on such methods, particularly line distortion and symbolic representation. (Shreejan, S, 2025. pp. 45-47).

4. Within this area of Guernica, we can observe figures with elongated, disproportionate, and dissected limbs. The exaggeration of human anatomy is widely used in cartoons to convey strong emotion and character. The hand grasping a broken sword (bottom middle) is a form of symbolic representationalism. Within this visual we can observe what may be contextualized as an indiscernibility between a graphic cartoon, and a work of fine art painting. Observe how the horse's leg is rendered in a flat, linear line; the hands and feet of the characters are whimsical, and naïve, deformed in an unreal manner. We continue to understand them as visual representations of hands and feet, and yet they are far removed from reality. We understand this because codification of symbolism is intrinsic to human envirobiopsychospiritual learning. In the case of *Guernica*, one of the concepts which the Cubism movement developed in parallel with social and economic tendencies is "Symbolism", (Staller1986); and, according to Kahnweiler, cubism, expresses the meaning of the objects, which show the accumulation of impression that objects have already reflected in mind. (Besgen, A., 1998 P45-49) Unfortunately, any deconstruction of a human face promotes a reduction to graphic lines. I have observed this issue within my own practice, deconstruction often produces variations of a line drawing, of course it is possible to deform the line further as

Picasso does in *Guernica*, however, fine linear line *is* a requisite of commercial cartooning, a particular aesthetic, clearly discernable within the painting.

5. The figures in this area are presented within a simplistic side elevation profile; an indication of their two dimensionality is solved through placing both eyes on an equal plane, in an unnatural position. Their mouths are presented in articulation, suggesting a human emotional expression. This emulates the graphic human emotion described within cartooning; cartoon faces have non-realistic facial features. Cartoon faces maintain low-level metric parameters and face proportions and lack high-level information, such as skin texture, skeletal structure, and anatomic structures. (Jain, N., Gupta, V., Shubham, S., Madan, A., Chaudhary, A., and Santosh, K.C., 2022. P2.) Cartooning is associated with socioeconomic and political critique as described within Guernica; cartoons are considered social and political commentary and are intended to condense and reduce complex issues into a single memorable image often pregnant with deeply embedded meanings. They function as multisensory signs, in addition they involve indices and symbols (Oller., Gairdette., 1999. P.93) and if icons can involve symbols, it means they can draw upon the abstract and determinative levels of inference afforded through these symbols (Cited in: Abraham, L., 2009. P.135). Abstraction is a determinative factor of modern painting, a serious contingent, cartooning within contemporary painting can therefore be observed to be both an action of solemnity, *and* entertainment through symbolic humour and graphic style, configured through the cartoon aesthetics outlined within Guernica.

6. Within the sixth area we can observe a figure, arms raised, appearing to exhibit an emotionally charged exclamation. Exaggerated gestures, such as throwing arms in the air, provide instantly readable, human-like emotion. Given that we understand Guernica as a critique of war, we can assume the emotional charge within this figure demonstrates a level of protestation. Picasso has elongated and abstracted the figure, disfiguring, and deconstructing the visual dynamics of reality into a dimensionless, flat, linear lined, cartoon infused,

appearance. Hands are deformed and exaggerated; neck and arms are stretched and reduced to rudimentary shapes. The genre of cartooning relies upon these same mechanisms, to apportion graphic style to imagery.

The imagery and indices of cartooning were available to Picasso when he painted *Guernica*.

> Pablo Picasso had a weakness for comic strips, to be "Picasso" is to be a high artist and yet, Picasso behaves like a child over a newspaper comic strip called The Katzenjammer Kids, the reading of George Herriman's Krazy Kat as a narrative, was not only indebted to the work of Pablo Picasso and the members of his social circle, but inspirational to all in that company. That Krazy Kat ultimately casts the comic form itself into the central logic of cubism and of Picasso's work, predominantly through its consistent presentation of the dissonance between signifiers and signified, a weaving together of the comics form and cubist perspective, the strip, and the comical aesthetic. (Cooley, K., 2019.)

Artists are catalysts of visual information; influence inspires creative output. Picasso is no exception. It is possible therefore to imagine that Picasso had accessed the knowledge that cartoon imagery affords a critical and entertainment premise, with an understanding that by combining humour with critique it may produce a strong message, especially when combined with visual entertainment values; the use of humour is the reason why cartoons become a safe arena for expressing negative opinions, cartoons benefit immensely from the visual qualities of syntactic indeterminacy, humour, albeit negative and dark concerning a serious issue, can help alleviate the painful truth of the situation (Williams, 1997, P1. cited in: Abraham, L., 2009).

In conclusion, I have contested DeClercq's protestation that *Guernica* cannot be seen as possessing entertainment value. I offer a reasonable explanation as to why *Guernica* can be viewed as exhibiting a cartoon aesthetic, which *is* therefore fostering an entertainment value, through visual aesthetics. I do not critique Picasso's use of cartoon iconography and style; I commend it as the gauntlet flung in the face of modernity. However, my research has

understood that Guernica *does* exhibit cartoon imagery, and therefore, demonstrates a harrowing depiction of war, in conjunction with a cartoon aesthetic, and ultimately, may be seen to be contained within a satirical critique, and entertainment value, ultimately, existing as a silent satire.

Satire's censoriousness

Satire's censoriousness involves cultural politics, perpetuating satire as social and political commentary. Jacques Rancière offers an analogous conclusion when writing; "The relationship between art and politics is not a passage from fiction to reality, but a relationship between two ways of making a fiction." (Rancière, Cited in Bourriaud, 2016, p. 44). Satire is utilised for its capacity to communicate the capriciousness marking our times. Joselit observes, "The term 'capricious' signs investigate what is perceived currently as an open-endedness in images and imageries, capriciousness focuses on unpredictability, and the associative arcane feelings, features, and effects, in parallel to the character of our times." (Joselit, 2013). Satire's importance speaks to a wide audience through universal political sign systems. Rancière hypothesizes, "If politics has a specificity that makes it other than a more capricious mode of grouping or a form of power characterized by its mode of legitimation, it is, that it concerns a distinctive kind of subject, and that it concerns this subject in the form of a mode of relation that is proper to it." (Rancière and Corcoran, 2010).

A key facet of my research is examining the ways these signs communicate within changing historical epochs, especially within the practice of satirical painting and the notional context of its implicitness. Satire is not an overt statement. It does not come to an explicit verdict, but rather, the critiqued behavior deconstructs itself within the satirical work by being obviously absurd, most often, because it is exaggerated or taken out of its normal context (LeBoeuf, 2007). The construction of satire both academically and within the normalized constructs of the populace has become an ambiguous overarching umbrella term applied to a critique of political and sociocultural systems through a wide range of contemporary media.

Examples of contemporary fictional literary satire include George Orwell's 1949 novel *1984,* which is a political satire, critiquing the totalitarian governments of Russia and Germany, and Harper Lee's 1960 novel *To Kill a Mockingbird*. Satire can be found within the corpuses of religion, racism, slavery, civilization, and greed. *One Flew over the Cuckoo's Nest* directed by Ken Kesey in 1975 reflects a 1960 counter-culture attitude of a post-war society and is a satirical comedy which discusses aspects of irony, pathos, and system critique. Examples from twentieth-century films and musicals include the 1933 Marx Brothers' *Duck Soup*, a satirical black comedy; *A Clockwork Orange*, a 1971 dystopian crime film by Stanley Kubrick (adapted from Anthony Burgess's 1962 novel), which employs disturbing images commenting on juvenile delinquency, and socio-economic-political subjects in a dystopian Britain.

Comedians and Comedy acts have historically broadened their rhetoric of the human condition and society's ills; their language has become ever more graphic and boundary-pushing. Brassett states, "The austerity period in mainstream politics' has seen the rise to prominence of a radical set of satirists. Comedians like Russell Brand, Charlie Brooker and Stewart Lee propose a new tranche of material that meets a widespread public mood of disdain for the failure and excess of global capitalism and the inequalities therein". (Brassett, 2016) The relevance of satire can also be observed within the current revival of Spitting Image (Fluck; Law, 1984), or the ongoing vicious satirical cartoons in the national press, alongside digital Memes that have seen a proliferation in modern society. At a time when the COVID-19 pandemic had dramatic effects on social behaviors and civil liberties were restricted on a scale unknown in Western society, political satire proliferated in memes on social media (Ponton D.M 2021). An example of the power of satire is the murders on January 7, 2015, of twelve people at the satiric magazine *Charlie Hebdo* in Paris. Similarly, and the Salman Rushdie affair of 1989–98 was prompted by perceived disrespect to Islam in satiric artworks. Vigorous discussions followed amongst media commentators concerning satire's offences and dangers, furthering debates about satire's intentions, targets, effects, and moral positioning.

Satire as social and political commentary is fraught with ethical and moral dilemmas, that are both individually and culturally defined. Satire has the potential to shock and offend. It is potentially morally injurious, can perpetrate, fail to prevent, bearing witness to, or convey acts that transgress deeply held moral beliefs or expectations, that can result in significant psychological distress or moral injury. Examining key positions and recurring assumptions of public discourse on satire as a field of scholarly theory and classification has become reinvigorated by world events that have tested its predictions and demonstrated, the perils of satire's unstable power (Williamson, Sharon, Link and Greenberg, 2018, p.339).

The diversity of world cultures necessitates sensitivity from the satirical painter, to protect nuanced cultural notions of taboo, religion, morality, and ethics. Religious belief systems, and morality associated with denomination indoctrination, may preclude any reference to moral or religious critique. An example of how the power of a satirical image can deeply offend is the Batley school incident, which concerned a teacher who showed a critical cartoon of Mohamed to school pupils. Many Muslims believe that cartoons of Mohammed are offensive, the satirical depiction of Mohammed according to Islam condemns these portrayals as 'blasphemy'. They possess the potential for cultural unrest, and moral injury. Practitioners that utilise the codes of satire to illicit strength of meaning, and project potentially harrowing imagery, should be mindful of the potential for offence. Satire ridicules, but some ridicule is well deserved, and satirists are often moralists, excoriating what they regard as the moral failings of their targets (Guat. B 2013).

The cognitive value of satire

Paintings influence people through an aesthetic power underpinning interpretation, bound to the immanence of affect (Graw, 2018). Satire influences people through the discourse of its truth. Truth can hurt, potentially disturbing images may lead to adverse reactions, even when the image context has been offered in a humourous and honest framework. Humour theorists, since the time of Freud, have suggested that our sexual anxieties, weaknesses, and foibles

constitute the bedrock of the humourous experience, as we seek therapeutic relief or catharsis for these emotions and states of being (Freud, 1976; Billig, 2002; Brottman, 2004; cited in Ponton, 2021). Human experience correlates to how and why individuals view the world around them as pertinent to their sensibilities, and the relationship between sensations and judgments addressed by Freud's 'states of being'. Kant elaborates further; Gazing upon the determined empirical object in accordance with taste, experience is the first product that our understanding brings forth as it works on the raw material of sensible sensations. A Judgement is that whose determining ground lies in a sensation that is immediately connected with the feelings of pleasure and displeasure (Kant, 1790, cited in Adair, 2020) These feelings are connected to universally shared, ethical, and moral values. A disjuncture between postmodernism's relativism and altermodernity's universalism reveals a compromising of these individual moral values.

Internalizing potentially harrowing visual information is dependent upon the strength of an individual's state of being, and how their individual coping mechanisms manage stressors. Stoicism is a cognitive function, and it helps us to adjust to stressors. Zeno, the founder of Stoicism, explains, "A man's excellence or virtue depends entirely on having the right mental attitude toward things. Stoic philosophy provides us with a path to navigate the chaotic modern world with intention and virtue." (Zeno, cited in Maximillian, 2021). Stoicism relates to the construction of audience reception within my painting, by apportioning comedic imagery, to universal signs, graphics, and icons, to express contemporary truths and wrongs. I placate the viewer, lessening the anguish and distress caused by potentially harrowing imagery. In this way, individuals are implicitly involved through interpretation. A positive vehicle for interpretation is humour; my work offers a critique through the mode of the joke.

> Sigmund Freud's comic focuses on finding pleasure while the humour focuses on appeasing displeasure. That humour can find a similarity in the related domain of jokes. For the root of jokes, Freud supposes that a preconscious thought is given over for a moment to unconscious revision. Therefore, a joke (Witz) may be the contribution which

> made to the comic by the unconscious. Likewise, humour would be the contribution which was made to the comic through the agency of the super-ego. (Freud, 1927, cited in Saracoglu and Medienwissenschaft, 2019, p. 11)

The power of painting as satire has its affective force within a cathartic intervention. Especially through humourous content. For example, through humour, disgust is often exorcised through laughing at perceived danger. Painting as satire provides a value-oriented response. Satire has a cathartic function which releases or 'vents' emotional tension, and modern theories of satirical catharsis similarly frame satiric purgation as the expulsion of otherwise distressing feelings and emotions (Keane; Kivisto, cited in DeClercq, 2021)

Political satire. 'I am not a satirist'

My project constructs an encounter with satirical themes as social commentary that is open and relational, rather than from a position of a closed and restricted political satirist. Rancière acknowledges, "We have now broken away from the subjection of the political to the social, to social interests, social conflicts, and social utopias. We have thus returned to the true sense of politics as the action on the public stage, the manifestation of a being together, the search for the common good." (Rancière, 2011, p. 2-3) I am not a satirist, rather, I utilise satire's codices to affirm contexts within social documentative visual entities. My research is not concerned with specific political views or current cultural politics. Although political overtones may be present, I am unconcerned with specific characterizations of political or public figures and celebrities. Any characterization is within, and limited to, the subtleties of the visually humourized aesthetic of fictional characters. Fictional environments and characters are infused with universal satirical codes, creating a conduit for reviewer relationality. We are living today in a time of crisis, a time of high confusion and low light. Dazed and confused, social

satire helps us name and situate today's dysfunctional social phenomena, it lets us talk about the conditions in which we live (Pym, 2018).

An excerpt from a recent interview with myself, illustrating how painting can be used to explore dysfunctional socio-cultural phenomena. Courtesy of Eco artists.

> "Seeking to ignite refined and nuanced discussions, Hogan challenges the status quo by integrating satirical commentary acting as a catalyst, urging individuals and society at large to engage in profound introspection and embrace the captivating force of satirical expression." (Alarcão, 2023, Online)

I utilise subject matter, which is informed by universal episodes, within the altermodernity framework. Subject matter that is relatable to a universal audience through the shared values of morality and ethics. As an artist, my work engages in these universal life issues. I seek out the roots of the origins of things through the identification of causes and symptoms; Radicant artwork constitutes an epiphany of the present, it opens territory from which one can face towards the past as well as the future, radicant artists invent pathways amongst signs. They are semionauts who set forms in motion, using them to generate journeys by which they elaborate themselves as subjects within the corpus of their work (Bourriaud, 2009, pp. 45-53). My work is unconcerned with propagandist ideals. The function of propaganda is to persuade and convert by using intentionally selective and biased information; whereas creative communication accepts pluralism and displays expectations that its receivers should conduct further investigations of its observations, allegations, and conclusions, propaganda does not do so (Black, 2000, p. 133).

Satire's importance speaks to a wide audience through universal signs. Satire has continued to invade domains of both classical and contemporary art and has unabashedly mixed the sacred with the profane. Examples of satire can be found in a majority of art movements; pop art, conceptual art, political art of the 1960s, and 1970s, to the present day, earth art, graffito, performance art, video art, and installations (Roukes, 1997). A collective example of the

contemporary use of satire was illustrated through the *Black Mirror, Art as Social Satire* exhibition, presented at the Saatchi Gallery London (October 2018). The exhibition aimed to show the importance of art when the truth is stranger than fiction, in relation to our uncertain times. It highlighted works by twenty-six contemporary artists working within differing media, exploring the role of art as social satire. Satire is pluralistic, as a genre it can operate within a multitude of instances. Satire displays a paradoxical structure. It can register as serious speech, nonserious comic speech, and comic political speech, but it is also not necessarily political speech. Satire's intent is to reform the body politic through critique. It claims to pursue truth and is a form of parrhesia, speaking truth to power by substituting localized narratives and truths for socially or philosophically outdated meta narratives and transcendental truths (Caron, 2016).

For the purposes of this research project, I have devised two terms to describe the perceived levels of satire that may exist within painting, that of 'silent' satire and 'voiced' satire. 'Silent' describes an artist's inclusion of satirical codes that may be subconsciously included, clearly apparent, but unstated. Conversely, voiced' satire denotes an artist's use of satire, as the main protagonist for codifying and describing. For example, Nicole Eisenman is a contemporary multimedia artist. The work is littered with the symbolism of social dysfunction and anti-political motifs. Eisenman has never claimed to be a satirical painter, although satire is clearly present within her work within a 'silent' capacity.

Figure 4. Nicole Eisenman, The Triumph of Poverty, 2009, oil on Canvas, 82 x 65 in

An example of voiced satire within contemporary painting is my own painting from the struggle triptych. In this work I demonstrate through analogy and parody the cultural politics of sociocultural dysfunctionality. To describe the struggle of society upon individuals, I utilised the metaphor of the hardship of climbing ropes to which there is no ending, where life continues to bear down on your hardship.

Figure 5. John Hogan, Struggle, (triptych) Oil on Canvas, 2023, 76 x 46 in

Altermodernism

Modernity refers to a condition of social existence that is radically different from past forms of human experience. Modernization refers to the transitional process of moving from traditional or primitive communities to modern societies (Shilliam, 2010, p. 1). Wilson describes, “Modernist essentialism as predominantly constructed around the singularity of an absolute running parallel to the second industrial revolution. Postmodernism assessed this absolute through irony, skepticism, and cynicism responding as a cultural relativism, parallel to poststructuralism and deconstruction.” (Wilson, 2023, p2). Nicholas Bourriaud has criticized; “The nebulous alliance of postcolonialism which has neglected to critique a

modernist ideology, leading to absolute nihilistic relativism, obliterating any possibility of dialogue amongst individuals who do not share the same history or culture." (Bourriaud, 2009, p 25).

Martin Kippenberger anticipated the standard for Bourriaud's altermodernity movement. Although his early death in 1997 cut short his association. Kippenberger's *Metro-net* (1997), a fictional tunnel network that would connect Dawson City, Yukon to the Greek city of Syros, conceived today's sense of location as globalized. Saul states:

> The genius loci of the Roman world no longer reign over a small personal space. Man has become a citizen of unlimited geography, unrestricted by time and distance. However, the artist still has at their disposal the proven tools of iconography, signifiers, and theoretical construct to communicate their system of determinate mapping of site. (Saul, 2012, p. 500)

If we accept Man's unrestricted geography, then postmodernist relativism encompassing post colonialist ideology is counter to altermodernity's universalism. Altermodernity is a critical response to postmodernism. Nicholas Bourriaud's altermodernism is a constituent of new theoretical perspectives contextualizing the void after postmodernism. Contemporary theories outlined within the publication: *Meta modernism: Historicity, Affect, and Depth After Postmodernism* (Akker; Gibbons; Vermeulen, 2020) describe the cultural and intellectual practices of the postmodern era over the last 40 years. Jeffrey Nealon's Post-Postmodernism. (2012); Alan Kirby's Digi modernism. (2009); Gilles Lipovetsky's Hy-permodern times. (2004); Raoul Eshelman's Performatism. (2008); Billy Childish's and Charles Thomson's Remodernism. (2000); Christian Moraru's, Cos modernism. (2011); and Nicolas Bourriaud's, Altermodernism. (2005). Postmodern discourse, which oscillates between critical deconstruction of modernism and multiculturalist atomization, implicitly favors a colonial west status quo (Bourriaud. 2009).

The publication describes:

> The crystallization of Meta modernism into today's dominant cultural logic: networked protests, a new wave of terrorism, the increased usage of the notion of the Anthropocene, the omnipresence of digital tools, the global financial crisis, and the rise of right-wing populist movements, that contend that we are currently inhabiting a "new regime of historicity. (Ciorogar, 2019, p. 388-390)

Nicholas Bourriaud founded the term Altermodernism during the curation of The Tate Britain Tate Triennial in 2009. Bourriaud outlines; "The term 'alter modern' which serves both as the title of the present exhibition and to delimit the void beyond the postmodern, has its roots in the idea of 'otherness', and suggests a multitude of possibilities', of alternatives to a single route." (Bourriaud, 2009, p. 12). The Tate triennial exhibition was curated to involve the artists that Bourriaud recognized as fulfilling the new altermodern agenda. "The art is characterized by artists cross border, cross-cultural negotiation; a new real and virtual mobility the surfing of different disciplines, and the use of fiction as an expression of autonomy." (Bourriaud, 1998, p. 225). Bourriaud presented a collective discussion around the premise that postmodernism was ending and that we are experiencing the emergence of a new altermodernity:

> Postmodernism is dead. A new modernity is emerging, reconfigured to an age of globalization, understood in its economic, political, and cultural aspects: an alter modern culture. A new culture characterized by cross-border synthesis of identities, a creolized culture, polyglot expansion, an archipelago. (Bourriaud, 2009, p. 10).

We are now entering a new epoch of altermodernity, wherein much of postmodernist ideology is questioned, "Despite valiant attempts to move "the postmodern critique forward" to generalize it into a "theory of the contemporary", or to pluralize it into the

more descriptive postmodernism's, the postmodern does indeed appear to be a twentieth-century phenomenon, that is, a thing of the past." (Hutcheon, 2002).

My research is focused on the perimeters of humanism. Everyone is equal; everyone has the right to individuality and their unique truth system. My research champion's altermodernity's creolized archipelago, which offers a grounding for my practice as an autonomous painter to utilise satire's function as a universal construct. My argument defines the separation of epistemic socially constructed meta narratives and ideology, with the ontological unchanging facets of humanity and the proliferation of image making through a universal continuum. Altermodernism moves into a new epoch in which a narrative within representational satirical painting can belong, as an opposition to the relativism of postmodernism's colonial west doctrines. A Creolized archipelago; Claims to provide a framework for avoiding the binaries of colonialist thinking, enabling agency particularly in postcolonial contexts. The resulting nonbinary, archipelagic framework leads to continental thought, transcending universalism, revising, and rewriting traditional notions of boundary and location. (Murdoch. H. A. 2023 Pg 104.) The notion of 'being' human, can be sustained within Bourriaud's argument through the auspices of universalist ideology. We are all intrinsically human (same), uniquely defined by our envirobiopyschosociospiritual (Lawler) self, which, according to humanist principles, places the requirement for equality and equity at the forefront of universal bias. In this regard, I am arguing for a universal archipelagic constitution of humanism constituted within a creolized polyglot form, as opposed to the singular socially constructed universalism of modernism; Postmodernism holds that the world is based on universal principles that are discoverable. Unfortunately, these meta narratives precipitate an avowal to foundationalism that subjugate alternative discourses and forms of enquiry. These grand narratives are Western, middle-class, and white male dominant, with other voices being mere colonies. (Williams. L. Sewpaul. V. 2004 Pg. 554)

Postmodernism

The Enlightenment

Postmodernism has historically situated the *Enlightenment* as a baseline for its ideology; The eighteenth-century Enlightenment is understood as the birth of late modern reason, heralded by the 1687 *Newton's Principia,* and consolidating a sense of nature as mathematical. (Elias. A. J. 1996. Pg. 532) *The Romantic movement,* formulated within 18th century Europe, was a direct response to the Enlightenment being a direct outgrowth of *Sturm und Drang*, a counter-enlightenment movement that flourished in the 1760s and 1770s. (Gorodeisky. K., 2016. Pg 7) Romanticism focused upon individualism and emotion alongside a glorification of the past, a reaction to the Industrial revolution, and the ideology of the age of enlightenment. However, the romantic notion of individual authorship was subjected to the postmodern denouncement of the author into multiple representations of mass-reproduced images. The romantic movement developed originality, authorship, and post-structuralism. Postmodernism attacked the author's concept by undermining its philosophical foundations. (Fukumoto. E. 1997 Pg. 903) Jean-Francois Lyotard was a central figure in postmodernism's reevaluation and reformulation within the 19th century. *A Report on Knowledge* re-introduced the concept of postmodernism into philosophy and the social sciences. Lyotard has been the central figure in denying the possibility of any grand metanarrative that might exhaustively account for human conditions in the rhetoric review past or present (Berlin J. A. 1992 Pg. 19) Within the 20th Century postmodernism continued to deny the metanarrative; Confronted with the explosion of irrationality, factionalism, technocracy, dehumanization, and other social ills in contemporary capitalist societies, the postmodern sensibility, logically turned back to the enlightenment and questioned its gifts. (Elias. A. J. 1996. Pg. 536)

An understanding of the conjecture within postmodern and altermodern theory is illustrated through the issue of morality. Friedrich Nietzsche. 1844–1900 was a German philosopher known for uncompromising criticisms of traditional morality; The ideas Nietzsche presented in *Thus Spake Zarathustra* have emerged as a cornerstone of postmodern thought, Clayton Koelb suggested, in his introduction to Nietzsche as postmodernist, that "the production of postmodernity begins with Nietzsche." (Levin. E 2012 Pg 15) Nietzschean perspectivism was celebrated by postmodernists as an emancipation from enlightenment and the tyranny of sameness imposed by its concept of truth; However, Nietzsche and the postmodernists are regularly dismissed by many, as unnecessarily difficult or nihilistically critical, by taking the position of relativism. (Jackson. Conversely, Bourriaud's altermodernism offers a universalist approach to understanding individuals and cultures. Postmodernism, thanks to the post-colonial criticism of western pretensions to determine the world's direction and the speed of its development, has allowed the historical counters to be set to zero. Our civilization bears the imprints of a multicultural explosion and the proliferation of a universal cultural stratum. (Bourriaud. N. 2009 Pp.12-14) The constructs of universalism and relativism describe a reasoning for the disjuncture between postmodernism and altermodernism.

The postmodern/altermodern disjuncture

My personal and professional ethos is contextualized within the ethical paradigm of humanism; humanists shape their own lives in the here and now, we make sense of the world through logic, reason, and evidence, and always seek to treat those around us with warmth, understanding, and respect. (Copson. A. Pg 6. humanists Uk. online.) Therefore, my research argues for a new archipelagic constitution of humanism contextualized through the universal creolized, polyglot parameters of altermodernism, as opposed to the colonial west relativism of postmodernism.

My research has identified seven areas of disjuncture within the epochs of postmodernism and altermodernism, namely: globalization and multiculturalism, truth and ethics, morality, equality, and authorship. Transculturalism bridges the postmodern, altermodern disjuncture, by enabling an understanding and recognition of universal cultural differences as advocated by altermodernity, offering an egalitarian approach to collaborative integration, as opposed to the colonial west relativism of postmodernism. The diagnosis of the postmodern condition is that grand narratives have come to an end, and that we are now in a circumstance of proliferating and sharply competing narratives (Lyotard. 1984). In this perspective, there are no longer any stable accounts of dominant change in the world. However, this view has developed at precisely the same time that there has crystallized an increasing interest in the world as a whole as a single place. (Robertson. R. 1994. Pg 40)

Rancière elaborates: Cultural equality is a universal right. Rancière's model implies that all views should be considered as making an equal claim and not be subjugated to structures of consensus; Rancière's model of equality has had significant impact, enabling voices from those in a minority to emerge with confidence in different spaces, human beings constantly take part in several worlds (Rancière 2009 cited in Matthews, 2022. pp.749-763). Rancière's ethical view corresponds to transcultural universality through an acknowledgement of an entire world collective view. Moral equality is the main objective; Until the eighteenth century, it was assumed that human beings were unequal by nature. This postulate collapsed with the advent of the idea of natural right, which assumed a natural order in which all human beings were equal, offering everyone their due, took on a substantively egalitarian meaning in the course of time: everyone deserved the same dignity and respect. (Gosepath. F. 2003. Pg 2:3)

Globalization and multiculturalism.

Altermodern ideology correlates with the current Uk policy agenda; a levelling up of the north-south divide. Cultural Inequality is rife within British culture. Niven states: "If we are

trying to work out how to achieve a truly lasting regional levelling, we need to realize that the north's modernizing culture has been fighting a losing battle against England's unequal power structures for centuries" (Niven. A. 2023. Pg 75) Inequality precipitates dysfunctionality; dysfunctional societies exist throughout world multi-cultures. Socio-political breakdown is rife; the divisions of class and identity are obscured, making it increasingly difficult for us all to answer the question; who am I politically, the worlds of politics and normal life are drifting apart. Negativity and confusion towards learned truth systems predict societal dysfunction (Crouch. C. 2020). Socio-cultural dysfunction is predicated upon the differences between democratic or tyrannous socio-political societies that precipitate the creation of culturally defined individuals; the human individual or the personality for whom freedom and equality are claimed, the society or complex net of social relationships in which human beings are intermeshed, and which is the medium both for realizing and repressing personality, authority, and coercion. (Sabine. G.H 1952.). Globalization is a multifaceted concept inclusive of economics and socio-politics; encompassing indices that include economic, social, and political aspects, enhancing wealth and inducing political cooperation between nation states, which, in turn, ensures international human rights and norms. (Niklas. P. 2014 Pg. 14) However, globalization has the potential for political dysfunction; The agenda for global governance is constrained by the inherent limits of truly authoritative global institutions, by the perceptions and interests of state elites in the G7, and by the mass attitudes of the populations of the OECD countries. A real-world government may quickly become a tyranny, conservative in the defense of entrenched privilege in the hands of the rich, and confiscatory in the hands of the poor. (Hirst. P. Thompson. G. 2002. Pg 256) A counter criticism levelled at the effects of cultural global homogenization, is the devaluation and devolvement of individual sociocultural norms, and values. Cultural differences are rooted within the language and culture of the dominant groups that have historically constituted them. As a result, members of minority cultural groups face barriers in pursuing their social practices in ways that members of dominant groups do not. (Song. S. 2020 Pg. 1) In answer to this, multiculturalism

recognizes that universalistic claims can be understood in diverse ways in diverse cultures, requiring a re-conception of the liberal thesis of the well-being and dignity of people. This interpretation of morality cannot be understood within the ideology of nationalism. Societies are not made up of majorities and minorities, but of a plurality of cultural groups. (Raz. J. 1998. Pg. 193.) Altermodernism's transcultural universality understands that the world is now a cross border multicultural society. In this context, my research argues for the humanist principle of equality for all, a universalism of an archipelago, constituted within altermodernism's creolized, polyglot form. Describing the epistemic socially constructed narratives and the ontological unchanging nature of humanity; the archipelago and its kindred forms, the constellation and the cluster function as a model representing the multiplicity of cultures. An archipelago is an example of the relationship between one and many (Bourriaud. 2009. Pp 10-11). Altermodernity suggests a collectivization of socio-cultural parameters; the mixing of people, a cultural mixing, leading to the formation of new identities. Creolization is the mixing of the "old" and "traditional," with the "new" and "modern." Creolization produces objects that express a journey rather than a territory, objects that are the province of both the familiar and the foreign. Creolization occurs when participants actively select cultural elements that may become part of an inherited culture (Bourriaud. N. 2009 Pg 74).

Relativism verses universalism

The Universalism of altermodernity and the cultural relativism of postmodernism conflict in terms of diverse moral values. Relativism would hold that culture is the sole source of the validity of a moral right or rule, whereas universalism would hold that culture is irrelevant to the validity of moral rights and rules, which are universally understood (Donnelly. J. 1984, Pg.400). The argument for this exegesis advocates for the humanist principles of egalitarianism and morality within the context of the altermodern framework. Individual moral conviction, grounded in core beliefs about fundamental right and wrong, play a

significant role in political psychology, public opinion, and political behavior. These attitudes are intensely held, evoke strong emotional responses, are stable and amenable to compromise, and are perceived to be universally true (Ciuk, Rottman, 2020. p1). Moral relativism is a complex mode within diverse theoretical ideologies. Morality depends on many factors; most often it is associated with an empirical thesis that there are deep and widespread moral disagreements, and a meta-ethical thesis that the truth or justification of moral judgment's is not absolute, but relative to the moral standards of individuals and groups (Gowans, 2021, p. 1). In this context, it is pertinent to situate the praxis of morality within altermodernism's globality that emphasizes the nuances of differing cultures, political settings, and individual sensibilities. Bourriaud expands:

> At the collective level, it is ultimately a question of inventing a common world, of realizing, practically and theoretically, a global space of exchange, in opposition to postmodern relativism, a space of horizontal negotiations, since reification has never wielded its power so completely, beginning a new alter modern exodus (Bourriaud, 2009, p. 188).

Moral diversity between western and non-western cultures is an important antecedent to the contemporary concern with moral relativism:

> The postmodern outlook is characterized by self-referentiality and epistemological relativism. Postmodernism is associated with critical theory and the theories of deconstruction and post-structuralism. Theorists of postmodernism see it as "culturally dominant" (Jameson 1984a, 56) and agree that it is characterized by the results of the late capitalist dissolution of bourgeois hegemony and the development of mass culture (Jameson, 1984; Russell, 1980a; Egbert, 1970; Calinescu, 1977, cited in, Hutcheon. 1988, p. 6).

Postmodernism rejects objective knowledge and empirical reality, citing its naivety. However, Bourriaud argues; "Postmodern thought arises as the Negation of those powers

of decentering, of setting in motion, of unsticking, of de-incrustation: powers that are the foundation of the term I describe as altermodern." (Bourriaud, 2009, p. 37).

Postmodernism contests any right to universal values:

> Postmodernists are skeptical of explanations which claim to be valid for all groups, cultures, traditions, or races, and instead focus on the relative truths of each person considering reality to be their own mental construct. Truth as universal meaning is homogenized through an individual's sociocultural parameters. A defining characteristic of postmodernism is agreed to be a fundamental denial of the possibility of universal meaning (Holt, 2001).

In contrast, altermodernity rejects this focus upon hegemonic universalizing discourse and the limitation of this homogenization of colonial-west capitalist standardization through its project of globalization, in favour of reconstructing a new modernity whose strategic task would be to strive for the dissolution of postmodernism (Bourriaud, 2009). Postmodernism problematizes the metanarratives, and in so doing seeks to negate the validity of universal sign systems, when attention to language's universality is necessary to elicit accessibility and readability. The proliferating Postmodernism ran its destructive course:

> A postmodern wasteland scene of detritus, decomposition and deaccumulation, against a background of radiation of parody, Kitsch, and burnout. The loosening of social and political bonds. The dealignment of mass support bases for political and social movements, the erosion of lifestyles and grown communities, and the end of histrionic philosophical ideologies (Kroker and Cook, cited in Betz, 1992, p.9).

Conversely, altermodernism argues for a repositioning of universal truth, within polyglot constructions of culture; formations within which humanist egalitarian principles can recur, allowing for the emergence of ethical dispositions, beyond the hegemony of metanarratives.

Absolute truth, an ethical disposition

Individual truth is intrinsic to unique self. Altermodernism advocates for universal certainties and truths through universal meaning. All human beings share an equality; therefore, it is not ethically or morally appropriate to differentiate between world socio-economic cultures, groups, and individuals, or demarcate certain socio-economic cultures, groups, and individual's as being superior. As a collective, human beings should seek to create and re-establish moral and ethical grounds for interrelation and co-existence. This is a collaborative ground, advocated by altermodernity's creolized, archipelago.

Bourriaud's reading of the altermodern, can be situated within the universal epoch of learned behaviour (Lawler's envirobiopsychosociospiritual model), with relation to an individual's unique, self-truth and the universalism of truth, which can be regarded as a humanist ideal of universal equality; advocating for individual rights, 'truth' and 'universality' are unavoidable objects between conservative forces and the emancipating struggle of people (Corzo, 2021, p. 56). Postmodernism, however, criticizes the universalist ideas of objectivism, morality, human nature, reason, language, truth, and social progress that has been re-habilitated by altermodernism.

> Postmodernism has been criticized as its relativistic understanding of truth as unable to support an ethical praxis; The philosophical postmodernists, a rebel crew milling beneath the black flag of anarchy, challenge the very foundations of science and traditional philosophy. In the most extravagant version of this constructivism, there is no "real" reality, no 'objective truths'

> external to mental activity, only prevailing versions disseminated by ruling social groups (Smith, 2007. p.239).

My research objects to postmodernism's relativism on the grounds that ethically, everyone has a right to their own subjective truth; if human rights are everyone's rights simply because one is a human being, then they are universal. (Donnelly, 1984, p400). Bourriaud's altermodernism accounts for the dynamics of transculturalism offering a worldly view that seeks to understand the heterogeneous aspects of the individuality of all humans, a democratic view of equality, in contrast to postmodernism's secular view, of a dominating colonialism. Universal meaning informs values and develops truth systems. Universal truth systems relate to the constitution of learned behaviour, and altermodernity encompasses the principles of humanism through its recognition of equality for all. Formations, exiled beyond the limits of the ascendant cultural empire, provide the mental threshold for a nascent planetary modernity one might call altermodernity (Bourriaud, 2015, p. 49-63).

In conclusion, postmodernism is ethically compromised. Postmodernism's relativism exists within a colonial west framework that negates individualism and individual truth systems which in turn, problematises the notion of authorial practice. Conversely, altermodernism advocates for universal rights demonstrated through the interconnective aspects of learned behaviour and biological commonality; it believes in the commonality of unique individuals. My research champions Bourriaud's altermodernist creolized archipelagic agenda. As a humanist my personal ethos lies within the ethical and moral framework of altermodernity's epoch. I will now contextualise the parity of altermodernism's framework within contemporary painting post 1970. To set the scene, I will begin with an analysis of paintings, a contemporary status.

Painting

Historically, painting was characterized technically and ideologically as the most conservative and hierarchical discipline in the visual arts. Painting is the base of all art. It has the longest history, with its own traditions. There are a multitude of interesting positions in painting, each in its own way doubtlessly relevant to our times (Verwoerd, 2018). Painting continues to influence and proliferate other mediums and their development. Graw argues that the high status of painting is above all explained by its intellectual prestige. More than any other art form, it has a long history of theoretical exaltation. The uniqueness and durability of paintings are a decisive argument for the primacy over the other arts. Painting's singularity, preciousness, and longevity continue to have latent resonance within contemporary art (Graw, 2018. p. 12). I argue that representational painting encompassing the narrative, can continue to exist through the universality of altermodernism and painting's semiotic sign systems.

Painting would change with the advent of a deconstructed art phenomenon. With the commencement of pop art of the 1950s-1960s, and Clement Greenberg commenting on avant-gardism from a contemporary perspective in the 1950s which continued with arte povera in the 1960s, minimalism in the 1960s–1970s, conceptual Art mid-1960s–mid-1970s, and contemporary art pluralism-1970 to the present. By the end of the 1970s, painting as an art form was beginning to take second place to other multimedia, precipitated by cultural change through the contemporary art movement and individual artist influence.

Painting post 1970

Painting post 1970 can be described as pluralistic in nature; the term pluralism designates two different tendencies. On the one hand, it signals that there are no dominant art styles and to continue searching for a pure language in any visual medium is a fruitless task. Conversely, pluralism is used to describe an attitude of anything goes, a kind of tolerance that accepts everything as equally valid beckoning a new, modernist avant-garde. (Fares, 2004, p. 477). Painting has expanded beyond the canvas frame. The expanded field of painting, rather than being expansive, is destructive, rendering what is left of painting rudderless and perhaps meaningless, making the term ‘painting’ pointless (Elkins, 2004, p. 38-41). The seventies were a decade in which it must have seemed that history had lost its way. It had lost its way because nothing at all like a discernible direction seemed to be emerging (Danto, 2005, p. 5). Painting, however, has persisted despite innumerable efforts to negate it. David Joselit has stated; "Painting was killed by revolutions, it was killed by commodities; it was killed by flatness, and it was killed by sheer boredom, but repeatedly it was resurrected only to die another day.” (Joselit, 2002, p. 32).

Krauss describes Pablo Picasso's use of collage as an avant-garde practice, anticipating postmodern art with its emphasis on language at the expense of autobiography. Another point of view is that avant-garde and modernist artists used similar strategies, and postmodernism repudiates both. Yve Alain Bois postulated that Duchamp, Mondrian, and Rodchenko foretold and embodied this apocalyptic feeling of closure. Rodchenko’s deconstruction of the real and Mondrian’s deconstruction of the symbolic aspects of painting are related to the impending sense of the end of painting. Mondrian endlessly postulated that his painting was preparing for the end of painting, its dissolution in the all-encompassing sphere of life as art. Duchamp’s ready-mades were

a negation of painting and demonstrated within western culture the work of art is a fetish that must abolish all pretense of value (Bois. Y. A 1990. Pg. 2,36).

For Bois the notion of the end of painting is, following a line of investigation by Walter Benjamin, with this discourse centering around the appearance of mass production and the invention of the readymade, along with the collapse of art's special status into a fetish of commodity (Bois, 1990, p. 233-234). Among the traditional distinctions shed by art after modernism were the specifications of genres and media. This condition of post-modern art has acquired titles such as the 'dematerialized art object' (Lucy Lippard); 'Intermedia' (Dick Higgins) and the 'post-medium condition' "(Rosalind Krauss. p58). Painting has been fractured, deconstructed, and reconstructed again. Illustrated by the retreat from medium specificity, in the 1970's, alongside the hegemonic force of Greenbergian formalism and the expanded field. Clement Greenberg's modernist criticism attempted to limit painting to its formal elements, which led to the rejection of painting in minimalist and conceptual art movements; conceptual art at the end of the 60's refutes once and for all the 'high modernist' theory adduced by a critic such as Clement Greenberg, that true art must be conceived and executed in medium-specific terms. If one follows this argument through to its conclusion, then, the refutation of the primacy of medium specificity by conceptual art marks a historical caesura with normative effect and consequences that must inevitably be faced. (Verwoerd, J. 2018 pp 5-8). Conceptual art became the king of the 'real'. Warhol was known for his pop art and popular culture. His work explored conceptual ideas, including the nature of art, consumerism, and celebrity; nothing marks the difference between Andy Warhol's prints of Brillo Box's and the Brillo boxes in the supermarket. Conceptual art has demonstrated that there doesn't have to be a discernable visual object for something to be a work of visual art. This creates an aesthetic traffic jam with no firm and clear direction and with every lane on the artistic superhighway filled to capacity. (Danto, A. C. 2005 Pg.6-8) Paul Wood elucidates.

It is not at all clear where the boundaries of ‘conceptual art’ are to be drawn, which artists and which works are to be included. Looked at in one-way, conceptual art gets to be like Lewis Carroll’s Cheshire cat, dissolving away until nothing is left but a grin: a handful of works made over a few short years by a small number of artists… Then again, regarded under a different aspect, conceptual art can seem like nothing less than the hinge around which the past turned into the present. (Wood. P., 2002, Pg.6. Cited in: Schellekens, E 2022)

In this regard, my personal ethos and professional stance on the validity of painting, as opposed to other multimedia, requires clarification. The history of art assumes a dictation of progress, as a given right of individuals, systems, and organizations of a particular time. However, any artist born outside of this motion of time and change, was not present to disagree or make changes. I disagree with much of the presumed progress of art, the individual’s systems, and organizations that shaped the course of painting’s presumed progress. I would also offer a reminder to the fact that the development of any new media style is always predicated upon a narrative inclusion of symbols signs, and icons. This shift is not new, indeed, the recapitulation in this work of the allegorical procedures - of the readymade, (dadaist) photomontage and (pop) appropriation - is significant, yet it remains strategic if only because, even today few are able to accept the status of art as a social sign entangled with other signs in systems productive of value, power, and prestige (Foster, 1986, p. 1). I argue that painting’s historical course is the product of the artist’s self-determination, and in this respect, the painter possesses autonomy. My argument frames painting as a separate identity from all other media. I agree ethically and professionally with Ken Currie, a contemporary exponent of satire within representational painting. In a recent interview I conducted, Currie stated;

> Alex Katz, a prominent American figurative painter has said, that painting should not be mixed with other contemporary forms.

> Proclaiming that: "…painting ought to be shown separately from photography and video, in a contemplative space." Currie; I would go further; I don't think painting has anything to do with what we call "contemporary art". I think it's an entirely separate art form now, with its own history, traditions, and future (Thompson, P. 2021).

I personally and professionally acknowledge the validity of all other multimedia within its own context. I understand that this shift in practice entails a shift in position and acknowledge that the artist becomes a manipulator of signs more than a producer of art objects, and the viewer becomes an active reader of messages rather than a passive contemplator of the aesthetic or consumer of the spectacular. For this project's purpose, I refer to representational painting post 1970, as satire's main protagonist. My position as champion for altermodernity's universalist principles ensures my focus upon national and international artists whose specialism is representational painting post 1970.

My literature review has contextualized the constructs of satire, altermodernity and painting. An analysis in relation to a synthesis of these constructs will be further documented within the remaining exegesis.

In this section I will analyze painting in the context of its relevance as an art form, and how contemporary painting practice can be supported by the altermodern framework, in reference to this, I will discuss painting in relation to the self-determined autoethnography of the artist. I discuss the relevance of the digital economy along with the forms of digital making in relation to how technology combines with contemporary painting.

The art of painting

I place painting in high regard. To access painterly practices requires special knowledge- a kind of connoisseurship (Graw, 2016, p. 33). Painting is a silent but powerful language.

When mind and painting are connected, it holds a personal, and intimate conversation with an inquisitive imagination. It has the power to access emotions and feelings. Painting is an extension of my personality, and a vehicle for my thoughts and feelings. The artist feels and synthesizes the world around them and acts as a catalyst for affect. The effectiveness of the world in which the artist exists predetermines the extent of vigor of critique. Painting affords the artist an infinite number of visual possibilities. Painting's realization is only bound by individual levels of talent; creativity, as a complex, determining, non-linear system, is characterized by statistical stable formations, namely attractors, and one of these is talent (Vidmenko, 2013, p. 26). The level of imagination within the artist dictates the potency of their visual repertoire. Imagination constitutes the terms ontological potency, that is something familiar, distinctive, and important. Imagination consists of the capacity to generate images and mental states. The great benefit of this capacity is that, as Kant puts it; "the faculty of representing an intuition, an object that is not itself present" (Crowther, cited in Wolheim, 2001, p. 85). The painter's unique autoethnography may expose itself through social critique; the paradoxical struggle of creative expression, which necessarily relies on the idiosyncrasies of the artist's individual history and psychology, as well as the resources of the tradition of painting, and succeeding only by risking a creative appropriation of these acquisitions in the service of teaching its audience to see the world anew (Toadvine, 2023, p. 4).

Painting is a communication tool that can traverse cultural boundaries. An accessible medium universally understood through its specific indexicality. Painting maintains haptic qualities and displays tacit knowledge. Isabelle Graw's position in relation to Bourriaud's reading of the altermodern, can be understood through Graw's vitalistic projections; painting provides a material basis for our vitalistic projections of subjectivity (Graw, 2016, p. 257). This, in turn, can be interpreted through the epoch of the homo viator's unique self within Altermodernism's universalism. A creolized archipelago is an example of the relationship between the one and the many (Bourriaud, 2009). This archipelagic direction

can be understood through the unique artist's life; the artist's embodied life as a phantasmatic projection. Paintings nourish the vitalist fantasy as they are enriched with the labor and unique lifetime that was expended on them. Paintings indexicality brings its author into play and can therefore be perceived as a manifestation of the artist (Graw, 2016, p. 2-270). My painting style draws upon altermodernism's universal values through narrative mechanisms. Apportioning relationality and accessibility of paintings indexicality through semiotic sign systems; the particular affective power that paintings exert on their viewers, has the ability to deeply penetrate our innermost feelings, far exceeding the power of the spoken word, through the emphatic materiality of its signs (Graw, 2018, p. 17-19). A painting can engage everyone meaningfully, through the embodiment of its presentation. People can acquire the necessary language and procedures to receive and internalize its meaning, which describes the affective structure of the image and its capacity to operate within the affective register of subjectivizing/interpretation processes. This furthers the universal relevance of my practice; the artist, being himself, is actively involved in the world of art; he, based on the findings of his own observations, produces art connected to social issues and issues of everyday life. Art is a state of encounter (Bourriaud, 2002). Painting has an intrinsic solemnity, by which I mean a seriousness, dignity, and authority; the singularity, preciousness, and longevity of the painted image of contemporary painting, as Hans-Jürgen Hafner and Gunter Reski put it, the "ultimate discipline" which continues to have latent resonances within the artworld, cultures, and individuals (Graw, 2018). Painting correlates with altermodernism's universal humanist context. Painting's status is universally understood, existing as a universal commodity, encompassing universal truths, morals, and ethics, and from a semiotic perspective, a language of universally understood sign systems; paintings affectual potential understands it as a vitalistic projection, a specific indexicality, an independent existence possessing authority and self-agency. Paintings hold a special status in this regard because they are iconically and symbolically loaded value things (Graw, 2018, p. 20-142).

The autoethnographic painter

Life is an individual experience. The homo viator travels through life's complexities gathering unique experience; homo Viator, a man on a journey. A human in their own context; the humanist proposition-judge, each man in accord with his own cultural truth (Bourriaud, 2009, p. 29). The concept of progress in altermodernity is linked to travelling in a metaphorical sense. The journey takes us from somewhere and leads us too somewhere. The process of cognition is also interpreted as a peculiar journey, since it is achieved by transgression from a narrower horizon towards a broader one (Tapodi, 2015, p. 113). This can be further interpreted as the transgression from the narrow postmodern relativism, into the broader universalism of altermodernism; the mobile person is descriptive-analytical, socio-critical, civil-democratic, and normative-existential. The analytical perspective represents homo viator as a carrier and an exponent of the key trends of modern society- deterritorialization and individualism (Desislava, 2022, p. 98-99). Individualism encapsulates unique truth systems, a product of learned behaviour. Individualism encapsulates the painter as self-determined author. Bourriaud's altermodernism understands that the artist is wholly dependent upon autoethnographic principles, authorship involves a countenance to self, and others through universal language systems; the reality surrounding us is in fact a language, which artists must learn to master, and articulate, along with all its symbols, metonymies, metaphors, and repetitions (Bourriaud. N. 2009 pg. 27). The semiotics of sign systems have a universal context in which Bourriaud's altermodernism advocates; cultural translation, mental nomadism, and format crossing, viewing time as a multiplicity rather than as a linear progress, the altermodern artist navigates history as well as all the planetary time zones producing links between signs far away from each other. Altermodernism favors processes and dynamic forms to one-dimensional single objects and trajectories to static masses (Bourriaud, 2009). Postmodernism's colonial west relativism conflicts: originality and

authorship value were radically changed in the 1980s with the advent of postmodernism. In essence, postmodernity has been a process of losing the sensation of history, the meaning of a person, leading to the destruction of history, and a crisis of philosophical knowledge (Kyrychenko, Nikitenko, Voronkova, Harbar and Fursin, 2001, p. 249). Counter to this, altermodernism understands creative autonomy and its importance in relation to the self-determined painter and arts relational encounter; artistic activity is a game where the liveliest factor has to do with interactive, user-friendly, and relational concepts. The artist, being himself, is actively involved in the world of art, based on the findings of his own observations, and through relations of art to social issues and issues of everyday life. (Bourriaud, N. 2002) The artist is homo viator utilizing self determination to apportion autoethnographic life affirmations on a global stage. Autoethnography describes the artist as a catalyst for unique qualities, thoughts, and feelings; We conceive painting not as a medium but rather as a type of sign production that is experienced as highly personalized (Graw, 2018, p. 57). Painting commands a space for uniqueness, as through its specificity it necessarily involves its creator both within a defined mark system, along with a psychological and emotional connection the artist makes during the process. The speaking picture, by virtue of its submission to an external prescription, seems to paint itself, feeding into the vitalistic projection that the painting has an independent existence (Graw, 2018, p. 155). As an artist, I respond to emerging ideas, theories, and processes that communicate to me through the process of working within and across multicultural fields. My unique life experiences are recollected through painting combining my impressions, ideas, and beliefs while surveying the social context of conflicted ideologies. My painting promotes the goal of an egalitarian and just society that offers easily read and understood visual encapsulations of this vision; through autoethnographic practice painter's develop works that contextualize subjective experiences and frame them at the junctures of social relations. Self-agency enables personal life reflection. Autoethnographic projects use selfhood, subjectivity, and personal experience to describe, interpret and represent beliefs

(Adams and Herrmann, 2020, pp. 1–8). Autoethnography may be described as truth-bearing. Using vignettes from life experiences, and symbolic interaction, autoethnography and other representations of self can be conveyed in a layered process. The vital essence of the artist is present within the work explaining painting's vitalistic projections in relation to authorship; In painting it is all its signs iconic or symbolic, that simultaneously evoke the ghostlike presence of their absent author. This is owing to their enhanced physicality or, to use a more common term, their emphatic materiality (Graw, 2016, p. 2).

The practice of the self-portrait, for example, is empowering and meaningful. It necessitates looking inside oneself. "To work in an inner world as a way of deepening unique creative processes, to begin a dialogue between our thinking mind and our 'gut' to draw from an inexhaustible source of meanings which must be expressed." (Nunez, 2009, pp. 51–6). Satire relates to autoethnographic practice through symbolic interludes, and the format of painting offers auto ethnographers the possibility of analysis and evocation. Self and society exist 'sous rature' and in difference from each other, thus making autoethnographic artwork a useful tool for symbolic interaction (Rambo, 2017). Self-portraiture enacts autoethnographic practice as it procures universal allegorical references. Artists throughout history have produced portraits of themselves. Contemporary painters continue the tradition, apportioning great emphasis to their persona and their place in space and time, often provoking a comically satirical portrayal. "Self-portraits of Catalan, Kelley, Kippenberger, Creed, Currin, and Holler, construct a sense of persona in their work which is often mocking and self-depreciating, the cruel prankster (Catalan), the angry adolescent (Kelley), the maudlin drunk (Kippenberger), the agonizer (Creed), the womanizer (Currin), the maligned scientist (Holler)." (Farquharson; Landers 2004, cited in Higgie, pp.129-196).

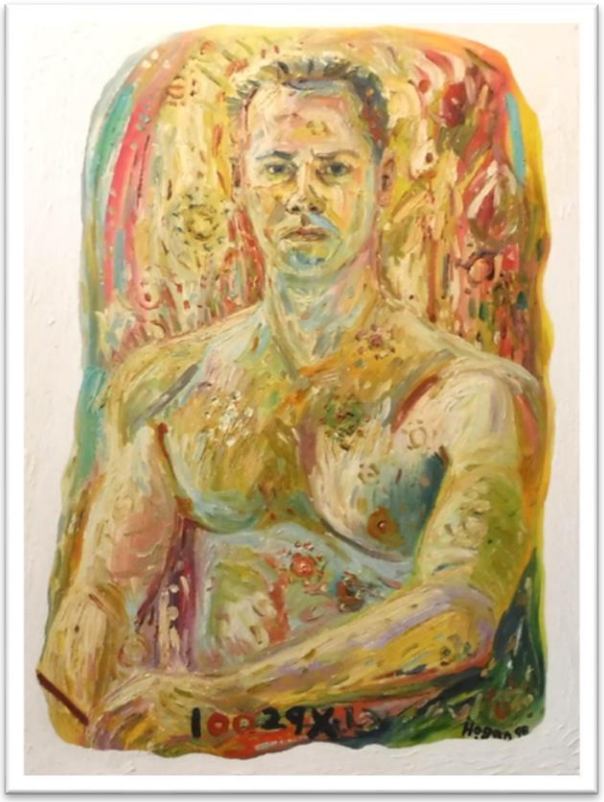


Figure 6. *Self-portrait (reflection),* John Hogan, Oil on Canvas, 1998, 32 x 24 in.

Figure 7. Absurd Close, John Hogan, Oil on Canvas, 2023, 46 x 32 in.

An example of autoethnographic practice is absurd close, which describes a personal life experience. The work is a critique of disproportionate wealth, and the societal dysfunction it creates. I began my life within a working-class system. I became homeless at 16 years old. In desperation for sustenance, I resorted to drawing with chalk on the pavement with a cap to the side, for potential gifting of money. After a few hours, the hat steadily filled. It was eventually kicked high into the air by a disgruntled suit-wearing commuter; Artwork can be described as a relational object, relations between individuals and groups, between the artist and the world, and, by way of transitivity, between the beholder and the world (Bourriaud, 2009).

The universal understanding of semiotic signs and codes offer the painter an accessible mode of audience transfer. The painter has, in my view, an obligation to the prospective

viewer to facilitate accessibility through relationality, encompassing an empathic stance. Within artistic empathy, the imagination is caused to actively constitute what is not present before the senses. An artist's individual style, therefore, must hold ‘open spots’ for the beholders’ imagination to fill in, to produce the mental life that is expressed (Gerwen, 2001, p. 146).

Satire is relational; universally understood semiotic sign systems are ingested creating an intrinsic value of accessibility, readability, and relationality, utilizing comedic affect. By using comic iconography, painters make a joke provoking laughter, attacking presuppositions and conventions. By annexing the comic character, they recontextualize it, as well as appearing to blur the distinction between high art and popular culture (Wagstaff, cited in Higgie, 2007, p. 79). My painting style draws upon altermodernism's universal values, through narrative mechanisms, and semiotic sign systems; through the affective power that paintings exert on their viewers, painting has the ability to deeply penetrate our innermost feelings, far exceeding the power of the spoken word, through the emphatic materiality of its signs (Graw, 2018, p. 17-19). Graw states; “there is a deep connection between the sign and its affective force, which is why I link painting’s affective potential to the particular materiality of its signs.” (Graw, 2018, p .20). The relationality of signs and codes correlates with the accessibility of the content of any given media. Advances in technology further question painting’s intrinsic indexicality in relation to audience interpretation, evaluation, and wider cultural values. I trace the incongruity of painting’s demarcation through the digital economy as an adjunct to the universal truth properties associated with alter modernist ideologies.

Painting within the digital economy.

Technological advances have necessarily encroached upon all aspects of contemporary art, through both making processes and curational methodologies. An example of digital curational methodologies is the recent immersive, 360-degree surround, digital experience, retrospective exhibitions of Van Gogh, and David Hockney. I argue that this process of viewing painting has reduced the paintings to a cold facsimile of the reality of the original work. I believe Van Gogh himself would abhor this treatment of his work. David Hockney has seemingly reveled in his own reduction of originality through digitization, in my view, succumbing to the dehumanizing digitalization of a capitalist society; the neoliberal economy seeks to control, master, and extract aliveness. It exploits our desires - this form of capitalism is after our subjectivity, even our very lives, and defines the socio-cultural ontology of the populace (Graw, 2019, p. 252). This apocalyptic posthumanism recuperates essentialist notions of a fixed, natural human nature, with definite, sacrosanct limits. Transgenics, xenotransplantation, genetic engineering, neuropharmacology, and machine/flesh cybernetic amalgams are all understood as threatening the ontological purity of the human, where the essence of humanity is understood in biologically essentialist terms (Seltin, 2009, p. 44). The fine arts have redefined painting as post-digital formalism; this has resulted from the conflation of the medium and the formal parameters of an artwork to the media networked mass communicative status of an artwork (Frew, 2023). Paintings possess haptic qualities, and tacit knowledge. I argue that it is not possible to reduce painting to a conflated version of itself, without acknowledging paintings intrinsic, human prestige. The pixelated view of painting through digital processes has devalued painting, reducing painting to the singularity of digital evaluation, to a shadow of itself, paintings soul has evaporated to the level of everything else, lost in a sea of oneness. I have argued that the reification of satire through digitization has necessitated a separation of the seriousness of satire found in art compared

to the majority of digital visual data, which Holm describes as pseudo satire. This reification premise should also be applied to painting within the digital space. I would argue that by becoming part of the digital space the work is no longer a painting, and has become a pseudo painting, a shadow of itself.

In this context, I also postulate that the historic tendency of photography to offer its technological prowess as a direct threat to the visual arts is unfounded, not least, because photography's earliest writings link its foundations to technological advancement. Eugenia Parry Janis notes: "the inventors of photography did not wait for the historians to make their discoveries part of written history" (p. 548). "They assumed the task themselves. By situating the discoveries within the evolution of science and technology they established a tradition that would mark every written account that followed: the story of photography would be the history of its technological technique (Parry Janis, 1870, cited in Nickel, 2001 p. 549). Conversely, painting is opposed to technology. A photograph is a digital reproduction of reality; a painting is a unique representation of reality. Painting as a conventional quasi-linguistic act, stands in a semantic relation of reference to its subject, and presents a visual appearance, only as a means of fulfilling a referential function (Scruton, 2012, p. 582). A factor that differentiates painting from photography can be contextualized through the levels of imagination within the artist, that dictates the potency of their visual repertoire; imagination constitutes the terms of ontological potency, that is something familiar, distinctive, and important. Imagination consists of the capacity to generate images and mental states. My claim for the solemnity of painting as a driver for satire, as opposed to photographic means, can be explained through Kant's construct of the imagination. The great benefit of this capacity is that, as Kant puts it; "the faculty of representing an intuition, an object that is not itself present" (Crowther, cited in Wolheim, 2001, p. 85). My work has its dependency within my own creative imagination. I do not use photography in any way. Photography has no use to me, other than in a documentative digital capacity. My work is to be viewed by exhibitions, situating the work within a natural environment whereby the haptic qualities and tacit

knowledge can be observed. Alternatively, Geoffrey Batchen suggests; Photography is everywhere and nowhere in particular', photography, once a relatively defined set of photographic chemical processes, is now, as a result of digital imaging technology, either riven by new permutations of image capture and manipulation or made completely redundant by images generated entirely by means of digital technology (Hawker, 2009). David Hockney, who has fully embraced technology, produces versions of his work on an I pad 'drawing' with a stylus on a touch screen. I argue that digital 'painting' is *not* painting, and therefore the term 'painting' should not be used to describe digital image making. The first touch of a digital pen upon a digital surface digitally reconciles the marks to a pixelated space. Materiality is lost; the indexicality of the authors' marks is compromised. The emphasis of the handmade indicates an awareness of painting's phantasmic potential, how it unleashes vitalistic fantasies through the mere suggestion that the work contains the artists' handcraft, physical labor, and lived time (Graw, 2019, p. 175). Conversely, photography overcomes subjectivity by automatism by removing the human agent from the act of reproduction. Photographs are not representations at all; they are the practical realization of objectivity and detachment. The use of a machine to lay down lines through the reliance on the natural laws of refraction and chemical change (Snyder and Allen, 1980). A photograph of a painting is a copy of it, not a painting. When photographed the image of the painting acquires an extra pixelated surface between reality and the work, this extra surface can only be within the context of the photograph, the painting remains, as an independent quantity:

> Photographers throughout history have attempted to create entirely fictional scenes through photography and have arranged their models and surroundings, in order to produce a narrative scene with a representational meaning. However, the process of representation was affected even before the photograph was taken. A photograph of a representation is no more a representation than a picture of a man is a man (Scruton, 2012, p. 595).

A photograph *can* be argued to have an independent self; however, this self cannot be compared to the materiality and indexicality of painting. Painting's vitalist projections of liveliness, its indexicality evoking a self-determined work process that is fascinating and desirable, especially in a digital economy, where it is most incongruous (Graw, 2019, p. 195).

Self-determination is in association with the authorial creativity relationship. As has been discussed, postmodernist relativism negates the author concept. However, the notion of the author can be sustained within Bourriaud's universalism and understood through Lawler's argument of constructed human truth, that is, un-ideally subject to the alienation specified within postmodernist relativism. The digital network economy makes a definitive break with postmodernism's restrictive view of painting. "Digital network biopower' is a form of regularization that takes aim at the way we live." (Foucault, cited in Graw, 2009, pp. 272-276). This, in turn, informs the deconstruction of painting, observed through the digital homogenization processes. There is a connection between the forceful impact of digital culture, on painting. Painting's materiality is a way of compensating for the disembodiment and dematerialization effected by the digital economy (Graw, 2009, pp. 272-276).

Alternatively, within the framework of altermodernity's universalism, the digitization of art may also be framed with some positivity:

> Within the crypto-humanist discourse's born of cultural studies and postcolonial studies, the sole element that has been bequeathed is the sphere of technology. Art becoming a lingua franca in which artists, whatever their nationality, can legitimately show their cultural differences, which are inscribed in the new context constituted by the technological apparatus, a context that is universal by default (Bourriaud, 2009, p. 30).

Conclusion

The purpose of this chapter within the wider thesis has been to utilise the theoretical and historical epochs of satire, painting, and altermodernity, in relational terms, to contextualize the positioning of my work within the contemporary art world and to rationalize a resurgence of satire, within altermodernity's theoretical framework of universality. I object to postmodernism's relativist, unethical, colonial west stance. Alternatively, I posture my argument within the universal connectivity of the embodied human. Painting affords a universal vehicle for emotional affect. Painting has a history of prestige and has been intellectualized as both serious and dignified (solemnity), possessing haptic and tacit qualities above and beyond any other media, as well as having the longest history and traditions of any other media. Contemporary painting exists within the post-human dehumanizing epochs of digitization. I have suggested that painting within the digital space should be relegated to pseudo painting status, because painting is a high art, a universal art, a liberal art, an art through which we can achieve transcendence and catharsis; painting's specific indexicality emits its vitalistic projections - the phantasmology of the artist's life field. Painting is, above all, human (Crimp, citing Rose, 1979, in Graw, 2009, p. 75). The humanist construct of equality and equity for all is fundamental to my professional and personal ethos. Painting is for everyone, not just an elite few. My research utilises self-reflection, drawing upon my own life experiences, imagination, and discursive engagements within a range of interlocuters. Satire's codification creates a structured method that can represent the unique homo viator experience, offering a substantiation of the effects of permacrisis. Human beings are fallible and vulnerable. Progress and development have exhausted earth's natural systems (the Anthropocene). Our societies and cultures are in disarray, through a catastrophe of capitalism, exemplified by the

inequality and dysfunctionality of multinational multicultural socio-political systems. War has been normalized. It rips through the world like a plague, the threat of nuclear war appearing to be our final destination. Satire has an extensive history. Satire is a branch of human enterprise that encapsulates the wrongness and strife of human dysfunction. We all suffer, and therefore, we are all intrinsically connected through our suffering. Satire holds a key to catharsis. Through lived experience the artist reciprocates the anguish of living within permacrisis; the receiver internalizes a cathartic intervention through this reciprocity. I believe it is an artist's responsibility to cultivate empathy and offer hope, in this world of permacrisis.

Altermodernism affords this hope through its universal focus, as opposed to the colonial west-relativism of postmodernism. Universalism presupposes democracy; it holds that everyone is of equal status, and of one voice; the basic assumption of any cosmopolitanism is that morality is universal, and human beings are equal. A sensitivity to other cultures and the individual within these societies is paramount (Ingram, 2013). Human beings are normalized and socialized. A humanity that connects us all. Our intrinsic interconnection encompasses relationality, intersubjectivity, and reciprocal knowledge. Through phenomenology processes, we design ourselves, reflexively. The painter as homo viator is a protagonist of altermodernism's universality. The traveler is one and the same as everyone else in every culture. Not secluded to the postmodern ideation of colonial west limitations. Through the altermodernity framework of universal humanism, the painter traverses' cultures and histories communicating with a universal audience. It is important to uphold morality and efficacy in image making and transference, pertaining to relationality and read ability of painting advocating for the universal frameworks of altermodernity. Altermodern art is read as a hypertext: artists translate and transcode information from one format to another and wander in geography as well as in history. Flightlines, translation programs, and chains of heterogeneous elements articulate each

other. Our universe becomes a territory of all dimensions which may be travelled both in time and space (Bourriaud, 2009, p. 1).

Chapter 2

Methodology

My methodological approach is outlined below. Four main elements are designed to integrate theory with practice. To answer my research questions, creating a greater understanding of a relational satire within contemporary painting:

1. To create a body of 30 satirical paintings, that contain accessible and readable codes of satire, inclusive of both humour, and socio-cultural critique. My research has answered how satires codification can be visually explained. A symbolic interactionist model has assisted in informing how, and why, satire's codes, signs, and symbols are interpreted, thus helping to understand painting as a relational satire for individuals and groups. I have created a method which draws upon theoretically evidenced cognitive analysis, enabling an efficient and effective interpretation of satire's codes, signs, and symbols. I draw upon an accumulation of theories outlined within psychology and social anthropology as a design for this process (intersubjectivity, phenomenology, reflexivity, and reciprocal learned behaviour) through the psychological processes outlined, it is possible to understand how satire can be seen as a relational construct. I propose a relational process by demonstrating a method of measurement of satirical codes through analogy, parody, metaphor, subversion, and irony. The use of this codification allows an interpretation of 'voiced' or 'silent' satire. I will demonstrate the limits of satire, enabling a validation of the methodological

explainer of satire's codes. Through deconstruction I create an understanding of the limits of these codes when compromised by painterly application and style.

2. To integrate the practice of painting as satire within altermodernism's theoretical construct, to demonstrate how painting as satire encapsulates altermodernism's transcultural universalism. To situate my practice within altermodernism's egalitarian, ethical and moral standard, in line with my personal ethos of humanism.

3. To conduct interviews, facilitate exhibitions, and procure surveys, to understand audience accessibility of painting as satire. To assist in validating my practice, and to offer a structured approach to visual information, informing effective and efficient accessibility and readability.

4. To facilitate an interview with a prominent contemporary painter, Ken Currie. To understand a contemporary practitioner of painting views on the relevance of satire within the contemporary art world. The engagement will inform my practice and its development, by both validating my own work, situating my work within the contemporary art framework, and hopefully creating an understanding of the relevance of satire within contemporary art.

Introduction

I will demonstrate how my research questions can be answered through the integration of theory with studio practice and audience feedback, demonstrating that satire as painting can be offered within a universally understood context. My methodology seeks to understand audience accessibility. I wish to qualify cognitive interpretation in relation to the understanding of satire within painting. I seek to quantify the level of understanding of this codification for individuals and groups. Specifically, through the designed codes

of satire I have formulated, as a system of measurement. I demonstrate how these proposed codes of satire can be explained in an accessible and readable way. I seek to create paintings within a universal context, as an egalitarian enterprise, an art for the everyman, not just a select few. This informs my methodology and has shaped my studio practice. My research has focused upon why painting as relational satire may hold relevance within contemporary art for individuals, societies, and cultures, operating within the multinational, multicultural, socio-political framework of altermodernity. In relation to this, my research follows a path of engagement within several areas which will proliferate answers to the research questions posed. I am interested in individual meaning associations and experiences with an understanding that there is a broader context in which they exist. In this context my research has sought to understand the complexity of human understanding, in relation to semiotic sign systems within painting; semiotic analysis - the mediation of painting between an artist's intended communication and the audience's understanding, enables a thorough inspection of the terms by which paintings can be analyzed. A semiological analysis entails the deployment of a highly refined set of concepts that produce detailed accounts claiming to describe the exact ways in which the meanings of an image are produced (Rose, 2022, p. 74). I argue that the term 'relational satire' may be explained through the terms of learned behaviour. I demonstrate the ways in which individuals process, validate, and exchange information. Learned behaviour informs the methods of making in terms of the learned codification of iconographies. My research argues that my work includes strategic codes, signs, graphics, and symbols that may be relatable within these human learning parameters. Relational satire is the mediating mechanism of meaning making between myself and my audience that I seek to understand, namely: analogy, parody, metaphor, subversion, and irony. The subheadings below will help to clarify, rationalize, and articulate my approach in further detail.

Methodological approach

Understanding semiotic signs

To quantify the use of semiotic signs within my own work and the work of other practitioners, the symbolic interactionist model was utilised to further my cause. Symbolic interactionism is a micro-level theoretical framework and perspective that addresses how society is created and maintained through repeated interactions among individuals. Central to symbolic interactionist thought is the idea that individuals use language and significant symbols in their communication with others (Carter and Fuller, 2015, p. 1).

My ethos is one of egalitarianism, art is for everyone, not the elite few. It is therefore important that my work is accessible and readable. A representation of perceived reality therefore may offer a more positive level of relationality and understanding. Painting within a mannerist representational style is conducive to audience cognitive understanding through the harnessing of known qualities and quantities of human existence and enterprise. I offer an acknowledgement that the relatability of signs and symbols is universal but not entirely reliable; every human being is unique; any visual dialogue is open to misunderstanding and subjectivity. However, it could be argued that most signs involve universal cognitive understanding; the warmth of the sun may function as a signal to the tree, and the hiss of the cat at the dog is a signal. However, if a dog barks at another dog and the latter interprets the signal in the way it is intended, we meet with a sign. Two characteristics distinguish the signal from the sign of

intentionality and codification (Droste, 1989, p. 923). Semiotic ideology refers to the reflexivity inherent in human uses of signs; a sign only functions as a sign if it is understood to be a sign. Codification is a learned phenomenon. Intentionality is utilised to encode art through iconographic semiotic signs. My research has thus combined several universal codes that I argue may be understood collectively as a representation of satirical elements. Elements that will always be interpreted in relation to the EBPSS model, hence interpretation will be grounded in the recognition of a sign but remain open in terms of the sign's appropriation. The elements have been selected as a qualitative explainer, a tool to access the elements presented within my work, rather than an explicit definition of satire's codes. Research has indicated that most semiotic elements are universally understood and therefore offer a degree of relationality for a majority of people. I have collated evidenced based codes of a relational satire, which may be accessed as analogy, parody, metaphor, supervision, and irony. I Utilise these elements collectively as a form of sign production (semiotics) This diversity of means and openness of interpretation places emphasis back onto the circuit of autoethnographic studio process and feedback mechanisms. This allows for an intrinsic universal understanding of satire's codes that may be termed relational; considering painting semiotically as a form of sign production, has two advantages, it enables us to register the presence of painterly signs in painting, and it allows us to notice and explain the strong bond between the product and the person - the artist constituted through the reflective/transformative modes of autoethnography (Graw, 2016, p. 82-83). Nicholas Bourriaud, in his book *Relational Aesthetics* states; art not only expresses the social context, including viewer–participants, but is also part of a more complex dialectic in which artworks actively symbolize the social system, as well as being produced by, the ideological framework of a society (Bourriaud, cited in Howard, 2013, p. 212).

Subjective iconography

Codification through signs, codes, and symbols may be open to interpretation and subjective appraisal. My research through practice, exhibitions, and surveys has defined the potential problems of accessibility and readability of my imagery. How accessible and readable is the codification within my own work and within the broader context of society and culture nationally and internationally. I have highlighted these problems with symbolic interpretation throughout my exegesis and stated that there may be a "need for a more substantial explanation of the work" (p. 150), when referencing for example, the gold unicorn as a "symbol of power" in my 2023 painting "Tunnel of Pain" (p. 95). I have also summarized that to effectively read my imagery, "an accumulation of verbal and textual information may be required" (p. 150).

To assist me in answering how accessible codification may be interpreted I introduce the German painter Max Beckmann (1884-1950). Beckmann's work is steeped within the cultural politics of his time, historically configured within the post-world war, new objectivity movement. His work has historically raised questions of accessibility in terms of its interpretation of iconography, as his style is expressionistic which may be confusing in its design and execution. Beckmann's style is often difficult to read because his works are expressionistic and caricatural, potentially misleading the eye (Buenger, 1989, p. 458). Beckmann's work is often characterized by socio-cultural narratives that are loaded with symbols, icons, signs, and graphics. However, the readability of this codification is often criticized in terms of its ambiguity Max Beckmann's paintings present the problem of meaning with insistence; no other artist of this century, least of all a major artist, seems to offer so much matter for interpretation with so little possibility of succeeding in it. His large symbol-ridden "history" paintings, with their ambitious attempts at major statements, have so far eluded all attempts at explanation (Franciscono, 1973, p.18).

The interpretation of Die Nacht has been analyzed and interpreted over time by several scholars. It is now widely accepted that his family wife and children, including his own

self-portrait (man with a noose around his neck) act as models for the scene. Three men invade a cramped room; they are terrorizing the occupants. A man is hung by the intruders, his arm twisted. A woman is tied to a room support after being raped. A child is being taken away by one of the assailants (the feet of which can be observed near the top right-hand corner) Usborne elaborates.

Figure 8. Max Beckmann, *Die Nacht,* Oil on canvas, 1918-19, 60+1⁄4 x 52. 3⁄8 in

Die Nacht is an allegorical depiction of the tragedy of war and revolution. The viewer is forced to witness the murderous assault on a family hiding in an attic. The fact that the artist depicts his own family renders the tragedy even more poignant: the man with a bandaged head is clearly Beckmann himself; the child abducted by a revolutionary was modelled on his son, Peter; the woman tied and with splayed legs after rape is his wife, Minna. Suffused with Christian imagery, the theme is martyrdom: the strangled man with upturned soles and signs of stigmata recalls Christ's crucifixion on altar paintings of the old masters Beckmann so much admired (Usborne, 2022, online).

The two different interpretations cited by *Die Nacht* display the difficulties and differences in interpretation of the work. The ambiguity in the instance of Franciscono compared to Usbourne, illustrates the ambiguity within the work. When an individual first approaches a work, they utilise their envirobiopsychosociospiritual life experience to assist in reading the iconography present in a work. They accomplish this in a matter of minutes. If they cannot read the work directly, they may interpret the work in accordance with their unique outlook of known things and events to help rectify ambiguity. Conversely, If the codification in the image is clear and readable, then the artists' intention of effectively exporting their ideas to the world holds success. In these terms, the context of iconographic codification of the public and an artist's private language *is* different. An artist's intension, (their language) the colours they choose, the design, and composition, and the technique (impasto, scumbling, abstraction and deconstruction) act singularly and cumulatively to conceive the chosen narrative. To read the work effectively, the public language must understand the artist's intention. This may be where the problem of interpretation exists; a subjective response is always apparent when ambiguity exists. Therefore, an audience's prior knowledge, specifically in terms of researched outcomes, a clear textural explanation, or a presentation of the work, may enable a more accessible reading of the work.

Theoretical evidence assumes that iconographic codification is understood by the public. Through learned codification, which is largely defendant upon normalization and socialisation processes, that are culturally defined and transcultural in their universality; humans receive the impact of meanings expressed through diverse semiotic channels, from organic symptoms and emotional signals to the sign and symbol forms of language. The human brain accomplishes this by means of the mediating process of signification implicit in learned cultural codes. (Aragno, A, 2019 p. 22) This universal modality supports my methodology, by enabling an understanding of how to consult with my audience and in turn, how to further my studio

process. In conclusion, the differences between public language and artistic communication are difficult to realise. There may always be some ambiguity; however, I suggest that the mechanism of my methodology may assist in informing the codification of satire. I will now explain in greater detail where the universal understanding of a majority of signs, codes, and symbols originate within human cognitive psychology.

Envirobiopsychosociospiritual modes of understanding and transfer.

In his Book: *The Exform*, Bourriaud describes: The angel of the masses- The four levels of universal human existence; the unconscious, culture, ideology, and civilizational phantasmagoria- Everyone is subject to them, respectively, as a person, a member of a community, a citizen of the world, and a subject of history (Bourriaud, 2015, p. 49-63). I locate my argument within the language of Bourriaud's universal truth systems of the unconscious, culture, ideology, and civilizational phantasmagoria, which coincides with Lawler's envirobiopsychosociospiritual self, and thus, is constituted through the associative normalization and socialization processes of learned behavior through dense transactional relationships.

> Normalization is the process in which people encounter and adapt to societal norms (Davis. 1999. McGhee's 1971) and: The process of socialization results in what is perceived as 'normal'. The process of socialization is a multifaceted and interactive communication process that encompasses individual development and personal influences, involving the reception and interpretation of social messages (Pescaru, 2018, cited in Keates, 2024).

My methodology explains how audience encounters of satirical painting are a shared experience, and how knowledge emerges through individual envirobiopsychosociospiritual modes of transfer. Human beings make constant

assumptions, appraisals, judgements, and opinions through learned behavior and informed by the unique collective elements of each individual which Lawler describes as; Somology (the sum of the whole) and holism, the whole envirobiopyschosociospiritual self (a product of all the elements). Through an understanding that the body as an integration of the object body into an experience so that it is simultaneously an object, a means of experience, a means of expression, a manner of presence among other people, and a part of one's personal identity." (Lawler. J. 2006). Qualified through normalization and socialization, and met through the process of social role volarisation; acting on the individual in eliciting positive and useful behaviours and social competencies, presenting and labelling people in a way which creates positive roles, emphasizing similarities rather than differences; by using positively valued systems within schools, work, and community services, ensuring that these systems are perceived as valued, on a societal level, including the entire school system, laws and rights, and combating negative social stereotypes (Wolfersberger and Tullman,1989 p. 4, cited in Yates, Dyson, and Hiles, 2008). Learned behaviour is pertinent to a heterogeneous universal truth and relationality. Human beings possess universal *shared values*; those associated with moral codes. For example, Human morality, and ethics - 'what is good and bad' may be normalized through religious teaching within educational establishments. Human beings are interconnected, we all inhabit the same earth; Dwelling is the essence of being in the world, maintains Heidegger. We are always in relation to things in the world, in a spatial relation, characterized by an 'inconspicuous familiarity', a 'belongingness', an 'insideness' (Heidegger, 1971, cited in Durã, 2009). Human beings are interrelated by multinational and multicultural inclusion, and, through universal shared human endeavors (the co-habitation of space, motion within space, morality, ethics, and biology) which can be understood to be co-dependent. Human beings are connected through shared microorganisms and DNA, connected through embodied (lived) space, and universally shared gestural communication. DNA is the link that describes the interconnectedness

of every human from history to every human living today, which re-circulates through the contemporary world population. Genes are units that show descent with modification and are eternal; phenotypes and genotypes are ephemeral, subject to change in each generation due to environmental variation and genetic recombination. Geneticists operate within a hundred percent certainty that genes in modern populations have a history that can be traced back in absolute time to real ancestors (Cann, 1988, p. 127). Within Anthropological studies embodied space is presented as a model for understanding the creation of place through spatial orientation, movement, and language; It incorporates metaphors, ideology, and language, as well as behaviors, habits, skills, and spatial orientations. It is through embodied space that the global is integrated into the inscribed spaces of everyday life of attachment, emotion, and morality. (Merleau-Ponty, 1962, cited in Low, 2011). Human beings communicate through universal gestures; there is evidence for the universality of a prelinguistic gestural basis for human communication. The existence of a gestural, language, an independent universal of human communication that forms a culturally shared, prelinguistic basis for diversified linguistic communication. (Liszkowski, Brown, Callaghan, and Takada, 2012, p. 698).

The envirobiopsychosociospiritual model is dependent upon the extent of the levels of genetics, biology, psychology, sociality, environment, culture, and spirituality, which involve and overlap, within even the simplest of interventions; a human person is a being in a relationship: biologically, psychologically, socially, and transcendentally (Hatala, 2012, p. 54). In accordance with the EBPSS model, my research has understood that individuals possess a universal codified language which is borne out through learned cognitive processes, a language that has its base in ethics and morality, and, within the parameters of semiotic codification, namely, signs, icons, symbols, and graphics. The codification of signs and symbols can be described as operating within this cultural form of learned behaviour; semiotics without the study of cultural forms is

empty, and the study of cultural forms without semiotics is blind (Innis, R. E. 2012. p. 276). My research and painting practice has realized these forms through the analysis of this learned codification and has suggested a mechanism of universally understood codes through analogy, metaphor, parody, subversion, and irony. The universal language of shared information is accessed through areas such as colour theory, movement, time, and space. Utilizing the symbolic interactionism model, I have utilised the requisites of symbolic interactionism to understand how these universal codes and symbols are registered. Symbolic interactionism proposes that human beings employ symbols, carve out and act toward objects, rather than just responding to stimuli, acting based on interpretation, rather than fixed meanings (Hewitt. J. P. 2003. Pg. 307). I utilise the model to demonstrate that it is possible to observe how people experience the world through the relationality of painting, which utilises these universal codes and signs. Hermeneutics can be seen as the study of interpretation. Hermeneutics plays a role in those disciplines whose subject matter demands interpretative approaches, characteristically, because the disciplinary subject matter concerns the meaning of human intentions, beliefs, and actions, or the meaning of human experience as it is preserved in the arts and literature (Theodore, 2021, p. 1). It is understood that the uniqueness of every individual precipitate a subjective response to visual media. Kant articulates the problem of taste as a problem of how people can agree about judgments based on feelings of pleasure and displeasure. Ordinarily, sharable judgments are not based on feelings that tend to vary from person-to-person, but on concepts held uniformly, upon which people agree. (Matthews. M. P 1996. Pg 165.) Personal aesthetics are entrenched within individual cognition and cannot therefore be wholly affected by another's insistence. However, there are universal qualities and values that can assist the artist in creating an accessible visual language. In value terms, any guidance from the artist on a work's accessibility and readability would require a set of pronounced signs and codes. An artist may understand visual aesthetics and promote audience value through colour, tone, form, mass, painterly marks, graphic line,

composition, humour, perceived motion, and through mannerist applications which aid in a works of aesthetic accessibility. The language of this value is augmented through the reciprocal understanding of its terms. Through this process, my research draws out implicit knowledge and exhumes the embodied explicit knowledge. The commonality of archetypes is important to my research in terms of establishing universal meanings; synchronicities arise, and archetypes are summoned into being through art-making that is deliberately poised to invite in, the deep psyche. Jungian practices such as active imagination and amplification act as a three-stage process consisting of (1), preparation with psychic and art matter, (2), process, inviting in spontaneity and the unknown, and (3), reflection, using the completed artwork (Rowland, 2022, p. 2). This systematic approach can be shown to be an impactful contextualization of my theoretical research which informs my painting practice as a case study in evolution.

I have utilised collaborations with diverse theoretical disciplines to further my argument, as a disciplinary area, and on analogy with the designations of other disciplinary areas such as the philosophy of mind and the philosophy of art to understand how and why individual's access visual stimuli. Cultural psychology explains an individual's access to visual stimuli and the reasoning for this interaction; the goal of cultural psychology is to explain the ways in which human cultural constructions, for example, rituals, stereotypes, and meanings, organize and direct human acting, feeling, and thinking in different social contexts. Linking psychology, anthropology, sociology, archaeology, and history. (Valsiner, J, 2012). Therefore, I have utilised the disciplines of psychology and social anthropology to assist in qualifying audience response by comparing the rudiments of relational analysis: phenomenology, reciprocity, reflexivity, and intersubjectivity with examples of my own painting, thus, synthesizing theory with practice. The commonality of these archetypes have been linked through symbolic analysis of signs and codes to a collection of evidenced qualifiers of a proposed semiotic analysis of satirical codification, namely; parody, analogy, metaphor,

subversion, and irony. These codes are not fictional, they exist individually as evidence-based explainers of human cognitive learning, processing, interpretation, and interaction originating in underground roots from a medley of organic codes, the human use of codified meanings surfaces in the trunk, (in Latin Caudex or Codex), our simplest semiotic instrument. Ascending branches represent natural and human-caused signals, and indicative and denotative signs, rising to more complex fully symbolic abstract forms in various sign systems. Each level corresponds to a different mental organization, determining the quality and nature of subjective experience and knowledge, epistemology and information being closely tied to semiotic and semantic factors. (Aragno, A, 2019 p. 21)

To help clarify this phenomena, I will explain the chosen phycological archetypes, and how they relate to individual psychological cognition, I will then postulate how the proposed constructs of satirical codification; analogy, parody, metaphor, subversion, and irony, can be justified within these psychological terms. I will juxtapose audience feedback, obtained through data received within surveys, and actioned through exhibitions to aid in this clarification.

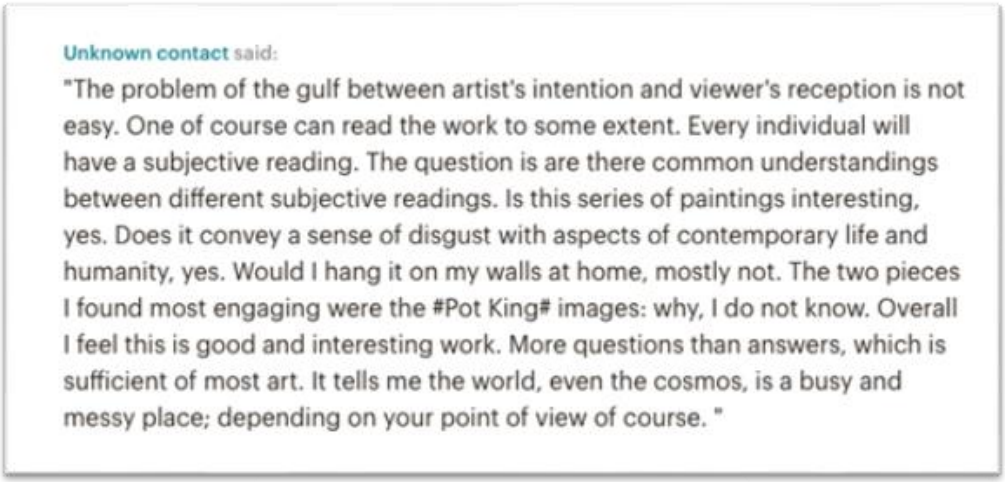
Phenomenology

Phenomenology describes the nature of existence; human lives, experiences and the world as lived experience are understood within their temporal, situated frame through an interpretivist epistemology that draws upon intentionality, intersubjectivity and hermeneutics as a theory of interpretation (Suddick, Cross, Vuoskoski, Galvin, & Stew, 2020). Therefore, if “experiences are intuitively sizeable and analyzable in the pure generality of their essence,” it would appear appropriate, to apportion a measurement of aesthetic experience through a codification system that is both aesthetically pleasing, and cognitively accessible; painting is an example of the achieving of a primitive contact with the world that phenomenology promotes. It is an exploration of visibility; the

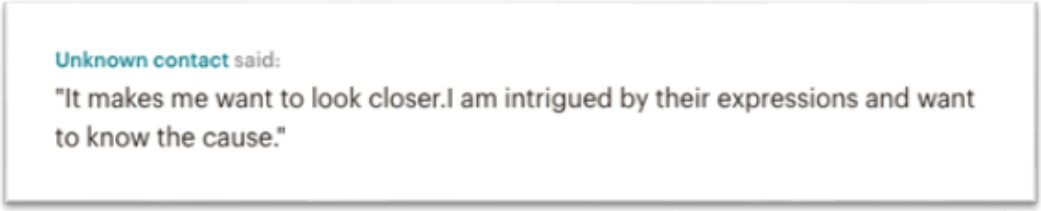
creation and experiencing of painting is a type of making sense of the world (Guentchev, 2010, p. 1).

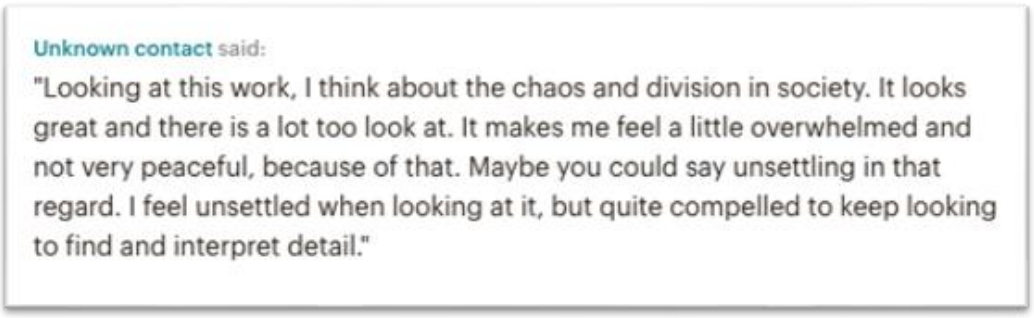
Below is a selection of answers taken from a recent survey that responds to my work through the phenomenological lens. The comments affirm points made on symbolic interactionism and the issues of visual communication; these points develop my studio methodology through the contextualization of audience feedback.

Unknown contact said:
"I like the work. The gallery images are showing modern society at its worst - shouting, chaos, a bombardment of slogans and ads, everyone talking, no-one listening. So it is not a hopeful message - but it is delivered effectively."


Unknown contact said:
"The problem of the gulf between artist's intention and viewer's reception is not easy. One of course can read the work to some extent. Every individual will have a subjective reading. The question is are there common understandings between different subjective readings. Is this series of paintings interesting, yes. Does it convey a sense of disgust with aspects of contemporary life and humanity, yes. Would I hang it on my walls at home, mostly not. The two pieces I found most engaging were the #Pot King# images: why, I do not know. Overall I feel this is good and interesting work. More questions than answers, which is sufficient of most art. It tells me the world, even the cosmos, is a busy and messy place; depending on your point of view of course. "

The answers below are specifically made in answer to my painting Fun land.




Unknown contact said:
"Looking at this work, I think about the chaos and division in society. It looks great and there is a lot too look at. It makes me feel a little overwhelmed and not very peaceful, because of that. Maybe you could say unsettling in that regard. I feel unsettled when looking at it, but quite compelled to keep looking to find and interpret detail."

Reflexivity

By utilizing the proposed universal signs and codes of satire, my work posits a relatable synthesis of artifacts, with audience reception. Reflexivity is the condition by which social processes develop in an individual's psychology. Reflexivity is about self-awareness it is how human beings relate to each other. Reflexivity can be conceptualized into two areas. The way individuals and groups change their behavior to fit into a given set of circumstances, and, how the painter can develop their own work to offer a broader scope for relationality; arts-based practices promote reflexivity and empathy by connecting and engaging the researchers, participants, and viewers emotionally and intellectually (Hurdley et al, 2017; Leavy, 2018; Mannay, 2016). Painting provides a lens for seeing and thinking, painting disrupts norms of knowledge construction and representation, often leading to deeper understandings of self, others, and the ontological and epistemological assumptions shaping research processes and representations (Bogumil et al., 2017; Hurdley et al., 2017; Leavy, 2018 cited in Skukauskaite, Audra, Inci Yilmazli Trout, and Robinson, p. 2.) Subjective understanding requires how an individual reacts to and interprets visual stimuli. Accessibility and readability are important for an effective synthesis of satirical information for the work's receiver. Below are examples of audience responses taken from a recent survey that demonstrates a synthesis. The evidence below affirms my points on reflexivity through audience understanding observed through a reflexive response:

Unknown contact said:
"I was intrigued to look into th paintings, my gaze wondering off and around. So much trauma and chaos, so much sadness and elation. Conflict is rife and the artist juxtaposes this conflict with the clever use of colour like juiciness and fruits. The artwork's gave me an experience that make my whole body reacted to. When this happens for me I know that the artists work is very special. "

Unknown contact said:
"I felt the works. For me my experience and understanding is different than the next person. So it's about how the works made me feel. My emotions and bodily reactions spoke to me. "

Unknown contact said:
"I am very moved by the work, but I don't really understand why. It is more a case of feeling than thinking. I don't find myself thinking of anything. The work affects me at a level beyond or before conscious thought. "

Figure 9. John Hogan, *Cause Effect Street*, Oil on canvas, 2023, 46 x 32in.

An example of direct reflexive response to my work can be observed through the painting Cause and effect street:

Unknown contact said:

"My immediate response was a thought about James Ensor. Maybe the colours or frenetic energy remind me of Ensor. It looks like a clown town riot, but I like the angularity of the forms. There's a lot of good energy and I like the paintings on a formal and compositional level. There's maybe a kinship in my mind with that great Faith Ringgold painting with the people being shot. It's interesting. I don't think it strikes me as satire because I don't know what the referent is; I don't recognise anyone or a situation, so I don't know what the critique or piss-taking is. I feel like satire needs to respond to something specific that is happening. But maybe I am unfamiliar with the culture you are satirising. "

Other than the title, the work was not given a description as to the reasoning for the various elements and the overall narrative. I have previously suggested that one of the problems

associated with satire that does not focus upon any political group or individual character within the political systems, is that it may appear ambiguous to a minority. It is understood that most people are conditioned by the contemporary glut of pseudo satirical information that critiques politics and politicians directly and may not understand an academic analysis and context of satire, in relation to painting. I have therefore understood that a more accessible narrative may be pertinent when exhibiting the work or explaining the work. The knowledge informed me of the decisions I made within my studio practice, how I arrived at narratives, and the painterly application, alongside the proposed universal codification of satire.

Intersubjectivity

Intersubjectivity is a fundamental mode of inter-relational and collaborative social structures; classic and contemporary philosophical and psychological research suggests that human experience is not something that is inherently private, hidden, and unknowable. Rather, human experience shines through the body and routinely registers itself in our bodily, linguistic, and emotional expressions (Overgaard. 2006; Hark. 1990). It then becomes available to every other individual's experience; social and psychological knowledge arise from intersubjective processes that occur between people (Mascolo, 2016 - 2017; Procter, 2016; Reddy, 2008; Trevarthen, 2009, cited in Mascolo and Kallio, 2020, pp. 2-3). In this context, my work should seek to create positive avenues for audience encounters that garner accessibility through these intersubjective codes of reference. It is acknowledged that subjectivity dictates a varied response. My research has enabled a thorough analysis of why an individual may respond to a work, for each envirobiopsychosociospiritual individual observes a painting cognitively, through personal aesthetic knowledge and taste. Observing and understanding audience feedback has enabled a valuable research commodity, with any negative feedback, becoming a potential learning opportunity.

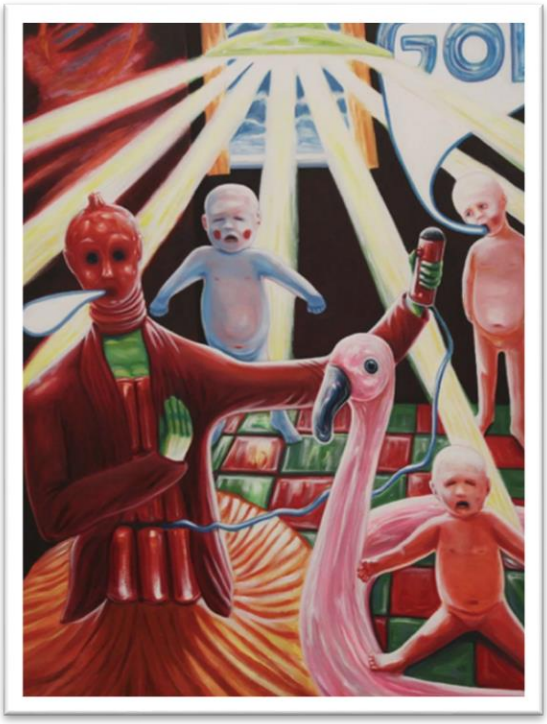


Figure 10. John Hogan, *Suicide God*, oil on canvas, 2022, 42 x 36 in.

The painting *Suicide God* may be seen to be intersubjective because the painting represents an example of my personal and professional ethos of truth and the moral failings of target. The universally understood graphic imagery offers a conduit for inter contextuality precipitating potential intersubjective ideation and proliferation. The work is a critique of all denominated religions, with a specific critique of the fundamentalist doctrines of religions, its radicalization, alongside its precedence for histrionic inhumanities. Satirical painting is a means of addressing the world in opposition and re-introducing a sense of universal value through the specificity of the medium. This point is realized within the audience feedback below, in which the respondent reports to understand and relate to my painting *Suicide God*, along with a contextualization of the cultural implications of such actions by extremist factions.

Unknown contact said:
" I think the work is extremely successful as satire, it is a different kind of satire than the norm, as seen in political cartoons.I think the satire is more intellectual than that, with deeper connotations. although it is readable, just requires a bit more in depth thinking. its still satire. I love the figuration, it has a cartoon aesthetic not quite a cartoon but close enough to give it a humorous edge. I love the use of primary colours, which also lend themselves to the idea of cartooning and humour. I love all of your work but one of my favourite paintings of yours is suicide bomber. Ive saved it to my computer I hope you dont mind. It says it all about the way in other cultures religion has been indoctrinated into people so that they do crazy things. I love it for its style, its message, and its overall aesthetic."

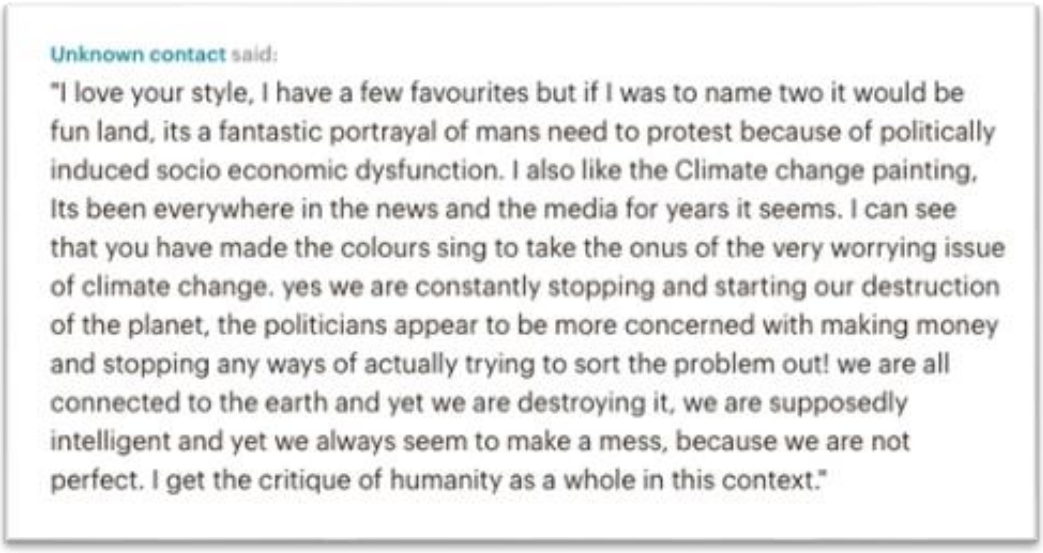
Reciprocity

The reciprocal nature of humanity is omnipresent. The return of the received; reciprocity is interdependent, on caring for the other, on the alliance between generations that chain themselves to each other (Serve. 2013. Pg.199). A collective whole, the universality of reciprocal omnipresence unites; by promoting bonds from the economic terrain, reciprocity transfers them from the primary circuits to the orbit of secondary sociability, without producing depersonalization and alienation. (Caillé, 2000, p. 136). Encompassing the universalist ideology of altermodernity; it reaches wider orbits, specific to tertiary sociability, driven by the interconnectivity of the "globalized society" (Caillé, 2000, p. 136). Thereby creating a relational ground for intersubjective reciprocity; in these transitions, reciprocity overcomes the limits of unconditionality proper to elementary social structures, favoring the balance between freedom, autonomy, and security (Gaiger, 2022, pp. 14-15). For my work to be truly relational, it should be as an accessible form, one that allows for the processes of reciprocity, that acknowledges an altruistic stance enabled through its interdependence. An example of how a painting can relate and reciprocate through strong messaging can be demonstrated through my painting *Climate Change* (2023). The extent of the human contribution to global warming is a contentious

issue. The scientific community has projected a histrionic warning of impending catastrophe. I produced this painting in response to this impending catastrophe. The work is a critique of the position that humanity has placed upon itself, along with the political systems that are failing to alleviate the earth's potential demise.

Figure 11. John Hogan, Climate change, Oil on canvas, 2023, 164 x 78 in.

Below is a reciprocal response to the work. The observer understood the satirical content of the work and therefore acknowledged interdependence. Upon reflection, they then understood caring for everyone else, contingent through the realization of the interconnectivity of the global society. My methodology is concerned with accessibility and readability. The evidence below shows how audience acceptance of my style informs my methodology through the interconnection of my work with the respondent’s views which supplements their understanding.


Unknown contact said:
"I love your style, I have a few favourites but if I was to name two it would be fun land, its a fantastic portrayal of mans need to protest because of politically induced socio economic dysfunction. I also like the Climate change painting, Its been everywhere in the news and the media for years it seems. I can see that you have made the colours sing to take the onus of the very worrying issue of climate change. yes we are constantly stopping and starting our destruction of the planet, the politicians appear to be more concerned with making money and stopping any ways of actually trying to sort the problem out! we are all connected to the earth and yet we are destroying it, we are supposedly intelligent and yet we always seem to make a mess, because we are not perfect. I get the critique of humanity as a whole in this context."

The analysis of the differing modes of audience participation and transfer, phenomenology, reciprocity, reflexivity, and intersubjectivity, along with audience feedback taken from an online survey, have precipitated a comprehensive reference in relation to understanding how audience participation can vocalize differing responses to my painting. Symbolic interactionists focus their attention on the interpretation of subjective viewpoints and how individuals make sense of their world from their unique perspective (Carter and Fuller, 2016, p. 2). A contextualization of symbolic interaction within the semiotic analysis framework can be justified through the phenomenology, reciprocity, reflexivity, and intersubjectivity constructs of human psychology, and therefore further interpreted and interconnected with evidence-based semiological codification systems, which I have interpreted as, analogy, parody, metaphor, subversion, and irony.

Relating theory to practice

In this section I present the methods by which my paintings exhibit the proposed measurement of satire's semiotic signs, icons, graphics, symbols, and codes, thus directly relating my work within a systematic and relational interpretation of satires codification.

Analogy

Analogy- can be interpreted to reveal a hidden moral or political meaning; The universal significance of a work which may be psychological, ethical, structural, mythic, religious, or an accumulation of these. Analogy is established by interpretation or by the interpretative process itself (Bloomfield, 2001, p. 301).

The painting *Tunnel of Pain* was inspired by the contentious issue of mass displacement, mass migration, and population integration. I imagined the work through the lens of the displaced and oppressed. How they would understand their predicament and how they would interact within the cultural processes of a foreign land, through their thoughts, aspirations, and feelings. I imagined a place of hardship and trauma. A place of high regime, and adversity, where false idols are worshiped (cultural differences).

Figure 12. John Hogan, Tunnel of Pain, oil on canvas, 2023, 42 x 36 in.

The small children waiting for approved freedom behind a wall, dream of hope, a place of security, a home. The visual metaphor of small ‘H’’s on each of their heads signify the children's hope of a new home. The symbol of the unicorn has many connotations assigned to it throughout history. The unicorn is quintessentially fictional, an enigmatic national symbol. For this work, I use the analogy of the unicorn in the context of a false idol, a fantasy belief system, with an associative power. To accentuate the unicorn as a symbol of power, I produced it in solid gold to accentuate its high regard. The elitist regime is powerful and prosperous; they dislike the foreign influx; they defend their presumed status with force, with an inhumane disregard for the migrants. In some cultures, the unicorn is depicted with a parrot on its back, the unicorn typifying dumb justice, and the parrot, the vociferous advocate of truth. The satire is found within the critique of man’s inhumanity to man.

Parody

Parody- is a deliberate exaggeration for comic effect, a cross-cultural phenomenon, despite national differences (Muller, 2007, p. 7). Humour is part of the universality of parody. No society has ever been discovered that doesn’t use humour, the consensus is that humour is an exclusively human activity (Mc Donald, 2012, p. 12).

Figure 13. John Hogan, King Pot the third, Oil on canvas, 2022, 36 x 30 in.

My personal and professional ethos encompasses the ideation of equality. I therefore believe that no individual is or has the right to superiority. The painting King Pot the third and Power elite are related through a critique of power structures and of the individuals within those hierarchies. King Pot is a critique of individual superiority which may be identified within royalty. I have parodied the concept of historical iconic portraiture by subverting the staged regal posture. In the place of a crown, I use the parody of an abstracted descriptor of power, a cynical suggestion of a higher power, a transcendence above and beyond everyone else. In power elite, I have situated the hierarchical scene within a castle, suggesting the longitudinal scope of power hierarchies that have continued throughout history. The powermonger is being carried on a thrown, in the place of a crown I have the parody of a cockerel, exaggerating the top of the cockerel's comb, a fleshy crest, for comic effect. I have parodied the will of the powermonger for supremacy by giving him a directional pointer for ownership of his status, and a double pointer, one side stating his absurd authority and the other a boxing glove parodying his will for superiority and the oppression of presumed minorities. The oversized doglike creatures are a metaphor for life differences,

the good and bad, yin and yan, the creatures parody the notion that we are all equal, in the end we all live, and we all die, the tyrannical, powermonger is no exception.

Figure 14. John Hogan, Power Elite, oil on canvas, 2023, 154 x 148 in.

Metaphor

Metaphor is seen as the basis for all human concept creation; metaphorical concepts being conceived of as mappings from source to target. Such metaphorical mapping is in effect seen as a strong cognitive universal, a mental property that plays a central role in the constitution of all historical and cultural contexts (Crisp, 2001, p. 5).

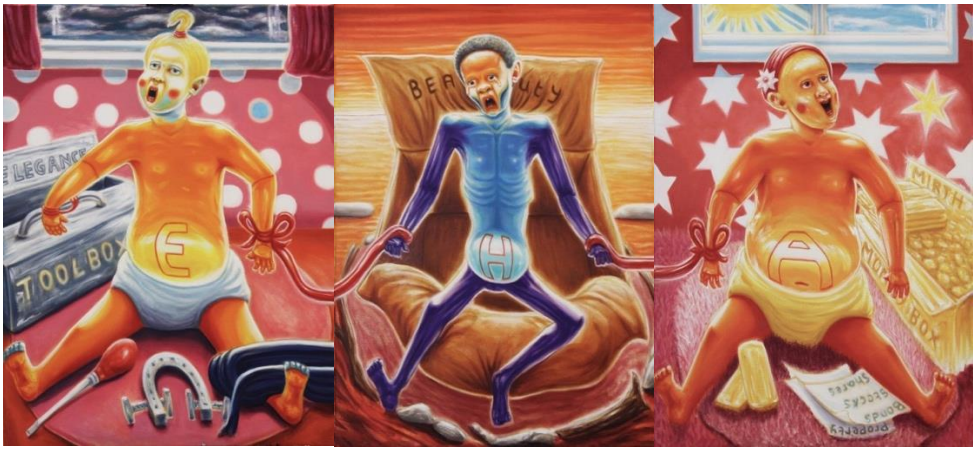


Figure 15. John Hogan, Three Graces (triptych), oil on canvas, 2023, each 33 x 26 in.

The three graces throughout history have embodied the definition of idealist beauty, mirth, and elegance. Painters such as Rapheal, Rubens, Robert Delaunay, and others have produced versions of the three graces, along with sculptures, as in Antonio Canova's famous version. I have subverted the original intension for the three graces and used it as a metaphor for the context of my painting. I used the metaphor of a toolbox, money box and cardboard box as an analogy to describe social class within the western world and the colonial west compared to third world cultures. Inequality can be observed within the structure of the boxes, the most affluent has a gold box, middle class has a metal box, and third world cultures has a cardboard box. This metaphor is further expanded upon by incorporating the text mirth, elegance, and beauty, upon the relevant box (subverted from the initial intension). The paintings are divided into a triptych expanding the idea of difference and secularization of differing social groups worldwide. I have used the metaphor of a joining rope, to describe the unity of man, whilst conversely, expanding upon the idea of dysconnectivity through inequality. The alphabetical letters upon each of the children's stomachs correspond to the level each child has within the hierarchy of life.

Irony

Irony is a universally understood idiom, characterized by a humourous opposite to a context. If the joke is hidden behind seriousness, then we have irony. The converse of irony would be to hide seriousness behind a joke; this is humour. (Schopenhauer 1818, p. 110.)

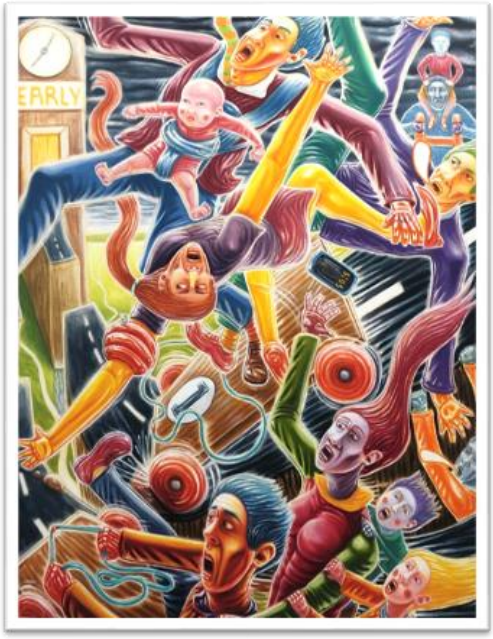


Figure 16. John Hogan, *Oppression 1,* (triptych), oil on canvas, 2023, 42 x 36 in.

The oppression triptych series is a critique of socio-cultural systems that through normalization and socialization processes pertain to offer opportunity through education, a conscientious striving for attainment, goal setting, gainful employment, and hope for the future. The figures in the painting oppression ride go carts (a parody of cars) which are fragile and vulnerable. Comic irony not only distances us from the limits of critique but also reframes the meaning of these limits from a less threatening perspective (DeClercq, 2001, p. 4). We travel along the roads of life; the irony is when we struggle to attain the socio-cultural ideal. There is no guarantee of success. Ironically, the very systems that encourage hope, goal setting, and opportunity also oppress through barriers and difficulties produced by dysfunctional systems. By annexing the comic character, artists make a joke; they recontextualize it, altering its

meaning, and threaten the established order of things (Wagstaff, 1987, Cited in Higgie, 2007, p. 79).

Subversion

Subversion, the undermining of power and authority structures. As subtle mechanism of resisting abusive forms of power that create and/or maintain oppression and harm; at the heart of subversion is a hope for the creation of new possibilities, imaginable and unimaginable, to facilitate attaining social justice and implementing justice-oriented practices that have moral implications (Portelli and Eizadirad, p. 53-54, 2018). Subversion can also be utilised in a graphic form, subverting to a recognized image to suit a different meaning.

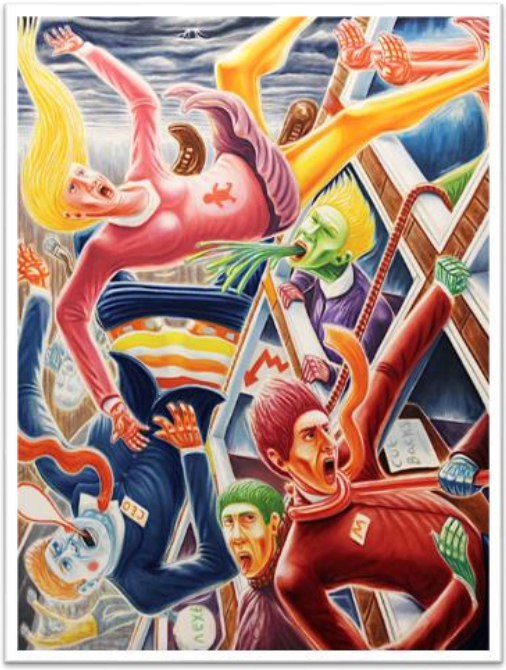


Figure 17. John Hogan, *Surplus, oil* on canvas, 2023, 42 x 36in.

My work does not directly critique political parties or individual members of political regimes. Rather, I critique socio-cultural dysfunctional systems. For example, the subversion within my painting *Surplus* undermines the political systems that allow the surplus to exist. Subversion is an attempt to weaken or undermine an established institution; for a regime based on lies, broadcasting the truth is subversion. For a regime based on denying its citizens' rights, empowering domestic exponents of those rights is subversion (Wohlforth, 2020, p. 460). The painting *Surplus* realizes this through the visualization of an office building, where employees are being thrown out of windows, an extreme fictional element to describe and expound upon the expungement of employees by ruthless employers due to economic depression; when considered alongside a well-documented and widely distributed sense of general political disenfranchisement, fears regarding waning social solidarity, and the ongoing consequences of economic inequality, the utopian promise of satire appears as a rare glimmer of hope (Holm, 2023, p. 86).

Reflection

The modalities of satire sustain their diversity through my practice, within my subjective and analytical aesthetic knowledge, my imagination, practical skills, and the usage of satire's proposed codification system. The diverse modalities described correspond to the polyglot (diverse languages) nature of altermodernity. My work is realized through my creative imagination, technique, and characterized by social, ethical, and moral dilemmas pertinent to everyday life, within contemporary and histrionic multinational, multicultural, societies. A painter can create new concepts and genres that reflect awareness, distortion, and innovation within the construct of altermodernity's universalism. My paintings encapsulate altermodernity's nomad transculturalism through its multinational focus. An example to demonstrate this would be ethnic ambiguity within

the colouration of my figures, which implies a universal condition of equality. Humour is contextualized through the entertainment value of satire. I draw upon the history of painting, encompassing mannerist variations contextualized within contemporary painting. My work utilises comedic iconography, such as linear line, extensive primary colour augmentation, and through the comic antics of human interaction. There is a distinction between comedy about politics and genuine satire which uses comedic means to advance a serious critique; satire is a mode because it does not have a fixed form or structure but modifies other genres like sitcoms or cartoons. Satire's moral purpose is to critique, and its aesthetic purpose is to entertain and fruitfully interact (DeClercq, 2021, p. 11, 17 and 18). My Painting has utilised satire as a form of critique and entertainment, to facilitate readable manifestations of human dysfunctionality, that may be interpreted through universally relatable codes and signs (semiotics). Painting can be viewed as a language system that utilises universal codification to illicit strength of meaning. Painting transmits a universal language which contains the artist's influence. Graw hypothesizes; painting can think and speak; it has its own specific language and thus exhibits a vitalistic projection, which allows the painter to generate the effects of its indexicality (Graw, 2018, pp. 154-173). Through this indexicality, the consistency of mannerist stylistic appropriation has aimed to fulfill my methodological objectives within both a relational satire and within the context of altermodernity's transcultural universalism.

I have used painting's amazing qualities all my life to pictorialize my innermost feelings. From an early age I began to record my displeasure at what I observed, I painted battle scenes, people being dismembered, and nuclear bombs exploding. I also remember producing superhero characters, which I now understand as a subconscious hope for change to all the human dysfunction I observed around me; at an early stage of infant experience, the rage and frustration, or the sense of dissatisfaction are projected onto the external objects, so that the external is felt as of as a piece with internal states, and this lays a psychological foundation. A capacity later to endow the intense material world

with expressive qualities (Wollheim, 2001, p. 118). Over time, my work has evolved. I believe I have achieved the most historically understood painting styles. My technical knowledge along with my art history knowledge grew. In the beginning, I emulated the styles of other artists throughout history, and later, created my own styles in response to painting's contemporary status. Today's representational painting is largely mannerist in mode; in common with contemporary neo-conceptual, installation and video art, it tends to manipulate existing historical models from an earlier era of progressive avant-gardism into gratuitous or mannerist variations. This is not necessarily a bad thing. In the best instances, these variations take on a real intellectual and emotional force of their own. (Léith, 2004, p. 54). Through my studio practice, interviews, and video, I have explored these experiences, reflecting on my reactions, along with the actions I took, in relation to these episodes. This structured vignette analysis has enabled me to uncover awareness layers that may otherwise have been concealed. My painting practice encapsulates these awareness layers, revealing my thoughts, ideas, and beliefs. Painting is an extension of my personality, and a vehicle for my thoughts and feelings. The artist feels and synthesizes the world around them and acts as a catalyst for affect. The effectiveness of the world in which the artist exists predetermines the extent of vigor of critique. Painting affords the artist an infinite number of visual possibilities. Painting's realization is only bound by individual levels of talent; creativity, as a complex, determining, non-linear system, is characterized by statistical stable formations, namely attractors, and one of these is talent (Vidmenko, 2013, p. 26). My own 'talent' or natural ability has its roots in biological genetics; anomalous dominance has been argued to result in a tendency toward inborn ability in areas for which the right hemisphere of the brain is important, e.g., visual-spatial, musical, or mathematical areas (Geschwind and Galaburda, 1985, cited in Winner, 2014, p. 22).

Ken Currie interview

Introduction

The role of the Interview with Ken Currie was to help me to develop my methodology, affirm, and validate my own practice within contemporary art, and, to ascertain a prominent contemporary artist's view of the validity of satire in contemporary painting. Ken Currie is a prominent contemporary figurative painter. Originating from the Glasgow school of painters. Currie's earlier work completed during his informative years at Glasgow School of Art, his early career, was characterized by a strong representational narrative. I have maintained high regard for his work, especially this earlier figurative work, steeped within the mannerist tradition. His work exhibits a strong satirical base that Currie himself acknowledges (voiced). My admiration for his work and career compelled me to approach him to ask for his valuable opinion of contemporary painting and how it is situated within the art world. I was specifically interested in his view of satire within painting, and its relevance in 2025.

Analysis

Through this interview I have developed insights into the working practice and knowledge of a prominent contemporary painter. The analysis of ken Currie's work, and through the interview, helped me to contextualize, justify, and validate my methodology in terms of the field of satirical painting, and how the concept of satire is viewed and understood by the contemporary art world. The interview would, in turn, validate my own practice, offering opportunities for career development, and offering recourse to any other practitioner wishing to enter the field of satire through painting.

The interview I conducted with ken Currie via email:

Q.1 Your work shows the influence of early 20th-century German painters such as George Grosz and Otto Dix; would you agree that there is a satirical overtone within your work?

A.1 Yes, some of my work has been openly satirical. I produced a series of paintings around 2010 that depicted various worldly men and women - bankers, states people, soldiers - ostensibly as official portraits, but the characters were imaginary. The paintings were intended as a satire on the vacuous pomposity of most public figures - the great and the good, very much in the tradition of Goya - one of the greatest satirists of them all (Currie, 2023).

Q2. In a recent interview you stated, that; Alex Katz (A prominent American figurative painter) has said, that painting should not be mixed with other contemporary forms. Proclaiming that: "…painting ought to be shown separately from photography and video, in a contemplative space." You said: I would go further; I do not think painting has anything to do with what we call "contemporary art." I think it is an entirely separate art form now, with its own history, traditions, and future (Thompson, 2021).

I wholeheartedly agree with this statement. Specifically, what are your views on the relevance of representational painting within contemporary art? Would you consider your work to be mannerist in nature? If so, how does this relate to contemporary thinking, is mannerism justified?

A.2. I think my earlier work up until the mid-1990s could be described as "mannered", with elongations and distortions of the figure, and slightly caricatured heads. I then became disaffected by this work and started to work much more from observational notes and photographic references. This ridded the later work of that mannerist quality, or what some would describe as a kind of mannerist expressionism. I have come to disdain this quality in paintings - I like things to be real. Reality is, in a way, more startling than any distortions I might make myself.

Figure 18. Ken Currie, A Tree of Liberty, oil on canvas, 1998, 198 x 68 in.

The fortunes of representational painting within “contemporary art” seem to continuously wax and wane. There is not a year that goes by when commentaries on that apotheosis of contemporary art - The Turner Prize - declares that painting has been ignored or alternatively painting is back in vogue. The death of painting is always being announced, year after year, yet, like Banquo’s ghost it comes back repeatedly to haunt the feast of contemporary art. At the moment there are a substantial number of figurative painters out there. It is very much back in vogue and is no longer the pariah it once was in certain curatorial circles. I ignore this situation either way (Currie, 2023).

Q3. Your painting: *A Scottish Triptych: Night shift, Departure* are Wonderfully evocative, and to me, appears to hold some satirical overtones. I understand that this work is part of your earlier production. Your work is often dark and melancholy and appears to be particularly interested in aspects of social commentary, focusing on the dehumanizing effects of social and cultural inequalities. Do you agree or disagree that painting as satire is relevant and valid within contemporary painting?

A.3. I think satire is more required now than it has ever been although things have become so deranged right now that we hear that often-used phrase that “satire is dead.” I do love satire - I think it is a vital tool and is eminently relevant within contemporary art (Currie, 2023).

Reflection

Ken Currie’s current work has moved away from the rudiments of mannerism; his work is now characterized by a strong narrative within the realist tradition. The vivid discordant colouration has disappeared, the comic characterization of his figures, and the contorted figuration and perspectives. In its place, is a more subdued palette reminiscent of the tonal values associated with reality. His current work is reminiscent of Neo Rauch’s work, another artist I greatly admire. In searching for originality, a painter in my view should ascertain the scope of the given style uptake. If a given style is close in proximity to another artist’s work, then a claim to originality of style is compromised. Another cause of disagreement with realism is that it is usually reliant upon photographic references. In this regard, I have made my case clear that I do not agree with utilizing reference material to assist in the creation of work.

The opportunity to interview Currie came early in my studio process. The interaction was formative of my studio methodology, for example when Currie agreed that some of his work had been openly satirical and that his characters were imaginary. He said, “The paintings were intended as a satire on the vacuous pomposity of most public figures - the great and the good, very much in the tradition of Goya - one of the greatest satirists of them all” (Currie, 2023). This validated the mannerist style of my own work.

Figure 19. Ken Currie, At Sea *(triptych)*, Oil on canvas, 2020, 120 x 181 in.

Although there continues to be a satirical theme throughout Currie's current realist work, I prefer Currie's earlier mannerist work, because it is less regressive, and more expressionist in nature, in my opinion, omitting a greater strength of visual language. Currie's views on satire within the contemporary painting field, inspired further examination of my own work in relation to its satirical content, and the relevance of a relational satire within the contemporary art world, I therefore decided to analyze the contemporary satirical field of painting to validate my own work, and to demonstrate how satire remains a powerful tool amongst contemporary painters, working within a multitude of styles.

The following analysis of the satirical field will assist in contextualizing the construct of satire within the contemporary art world. The examples outlined explain the relational satire concept, by illustrating the complex integration of contemporary painting practice,

within satirical proclamations, either in a ‘voiced’ or ‘silent’ capacity. Satire is engaged as a tool of critique and entertainment on a large scale within contemporary painting. In this context my research has sought to understand the extent to which satire is prevalent within contemporary painting, whilst understanding that painting is a universal mode of transference informing a universality that alter modernist principles uphold. By analyzing the satirical field, I offer a subjective response, however, the measurement of visual data is secured within the authorial remits of artist aesthetic knowledge and creative insight; Albrecht Dürer published Four Books on Human Proportion (1528). Dürer’s assertion, justified his claim that insider knowledge qualifies the artist not only to make didactic proclamations on art but also to interpret their true meaning, hinting at the expectations of authenticity and authority (Adamson and Goddard, 2012, p. 361). The model of semiotic representation is utilised to aid validity and procure an effective evidence base; semiotics is an inquiry that is wider than the study of symbolism. The use of semiotic analysis challenges concepts such as naturalism, realism, and intentionality; semiotic analysis acknowledges the significance of complex inter-relationships between individuals, image, cultures, and society (Curtin, 2009, p. 52). Through semiotic analysis I utilise the proposed codification of satire namely, analogy, parody, metaphor, subversion, and irony as a tool for assessment of satire within a work.

My research has enabled insights into how mannerism is perceived within contemporary painting. I then required insights into how satire is perceived in contemporary painting, and how the art world may respond to satirical painting. Logically, I sought to qualify and verify my own work, and so I compared my work to other painters that shared the satirical bias, pictorial ethos, and narrative structures, within a representational frame of reference. The New Glasgow boy’s painters, a group of Scottish painters in the 1980’s who included Ken Currie and his contemporary Peter Howson, have both influenced me greatly. Both painters encompass the

representational tradition, utilizing narrative and metaphor codification within unique mannerist forms. Altogether I have selected eight living artists from diverse multinational perspectives. I will utilise an ekphrasis representing the mode of satire within the differing styles of their work. The satirical content may include the author's acceptance of satire's description (voiced), or those that do not acknowledge the satirical inference, but nevertheless exhibit satire's codes within their work. ('silent') There is no difference between reading a painting which is 'voiced' as opposed to 'silent'. It is as straight forward as; If the coding of satire is present then it is the decision of both the assessor of the work, and the artist whether the work falls into either category. The eight selected artists are Ken Currie, Peter Howson, Neo Rauch, Nicole Eisenman, Dana Shultz, Annie Zamero, Navin Rawanchaikul, and Yue Minjun. Of all the artists represented, only myself in my own work, and ken Currie has professed to maintain a 'Voiced' satirical style. Both 'silent' and 'voiced' satire are recognized as including satirical codification. However, if the artist does not acknowledge its inclusion, the term 'silent' is pertinent. I will seek to understand the satirical depth of each painting style, suggest whether the relevant style may be accessible, whilst affirming my own practice development as an ongoing determinant of satire, noting where my style 'fits' within contemporary painting. An example of each of the selected artists' work will be analyzed, compared, and contrasted. Through this analysis I draw attention to my own unique style, and therefore, position my work as a contribution to new knowledge. Through this analysis I draw attention to the limits of satire as relationality which may be a determinant of style, content, and form.

Ken Currie: https://www.flowersgallery.com/artists/174-ken-currie/

As with most painters, Currie has a history of evolvement and change of direction, as he sought to capture the essence of pictoriality that would best describe his ideas, emotions, and values. Currie has 'voiced' his appreciation, and use of satire within his work. I have chosen his painting: The troubled city, because stylistically, the work

appears to be placed within the middle ground of his oeuvre. The work is a satirical view of war. Currie has subverted the visual definition of war; the usual presentation being of different factions fighting one another on mass. Instead, the work focuses upon the dysfunctionality and suffering associated with multinational war-torn countries. Currie has situated the scene within Berlin; The Brandenburg Gate can be seen in the background, an historical reference to add credence and readability to the narrative of war. As in my own work, Currie does not rely on any political figures to proliferate the message, rather, the satire lies within the critique of systems, and groups of anonymized people that are related to the given situation, time, and place. Through this inference, the work critiques all war, everywhere, within every time, and place, within history. The human beings present within the work are stylized, grotesque, and ghostlike figures. By placing the figures in a compositional framework that identifies each person, Currie can apportion allegorical, and metaphorical motifs, signs, and symbols. A figure is firing a weapon, others brandish various killing implements, another is protesting via loud haler, a woman, whose feet protrude into the painting, I believe, is a metaphor for innocent death. The man with a dunce's hat pointing to the man with the firearm, a visual metaphor for critique of war. The figure carrying a carcass has inferences between suffering and mortality. The figure with a ladder reads as a metaphor for the wish to escape. The figure with a gun who drops a large book is a metaphor for the undignified loss of intelligence-the stupidity of war. It is possible to read a narrative in this way, particularly within any painting which possesses the rudiments of satire’s codification. The Style of the work lends itself well to the narrative of war, dark and oppressive, the use of intense light and shade, reminiscent of renaissance masters (e.g., Chiaroscuro. Of the 15th century).

Figure 20. Ken Currie, The Troubled City, oil on canvas, 1991, 132 x 108 in.

Unlike my own work where I outline my figuration, to apportion a comedic cartoon aesthetic, Currie utilises the Sfumato technique which blurs edges, to create a sense of realism, utilizing pareidolia the human eye's natural ability to find and define shapes. In comparison, my painting fun land is a critique of systems, as in Curie's work. Stylistically, however, the difference in treatment of the work differs from my own work because I have utilised the heightened tonality of primary colours (as opposed to Curries dark tones) which produces an acid quality that is equally disconcerting. I have utilised this colouration to situate my critique within contemporary painting rather than being reliant upon the traditional impact that Chiaroscuro implies. I use primary colour in this way to both belittle the satirical situation, and to offset any harrowing imagery, by placating the prospective audience within a joyous cartoon aesthetic, my work is ‘voiced’ satire, which houses a multitude of satirical codes.

Figure 21. Fun land, John Hogan, Oil on canvas, 2024, 172 x 64 in

Peter Howson: https://peterhowson.co.uk/

An example of Curries' contemporaries includes the figurative painter, Peter Howson, an exponent of satirical bias. Although, unlike Currie, Howson refutes that his work has any connection to the construct. (‘silent’) However, it is possible to demonstrate that satire’s codes are heavily implemented within his work. In the cartoon aesthetic tradition, his figuration is expressed within the nuances of characterization and caricature. He utilises linear line to outline his figures, adding to the cartoon aesthetic. His figuration is highly stylized, in the mannerist tradition; his figures are elongated and exaggerated, heads and limbs in disproportion, large, infantilized eyes. High key primary colours jostle vividly for attention.

Figure 22. Peter Howson, Ma Vlast (my homeland), oil on canvas, 2019, 72 x 60 in

Satire is present within his motifs and use of symbols. He subverts traditional motifs combining contemporary assets and icons, for example in his use of traditionally dark and oppressive tones reminiscent of Goya's black period, interjected with modern motifs such as the stripped training shoes in the bottom right foreground. All iconography is suspended within the unique cultural context of his homeland. The title *Má Vlast* is in reference to the socio-political systems that promote inequality and dysfunction. As in *Fun land*, the figures protest and fight against these oppressive systems. My work is characterized by colouration that anonymizes ethnicity, pertaining to altermodernity's premise of universality. An example of graphic cartoon imagery is the use of speech bubbles and the cynical devise of analogy to denote the top-down capitalist financial system. Another differential between Currie, Howson, Rauch, and my own work is the notion of perceived motion. Currie, Howson, and Rauch, negate to utilise fully, the

extent of perceived motion in graphic terms. Conversely, I subvert the iconography of cartooning, by implying motion through graphic speed lines, and soft auras around objects to suggest movement, as can be observed in my painting Money tree:

Figure 23. John Hogan, *Money Tree*, oil on canvas, 2023, 46 x 32in.

Neo Rauch: https://www.davidzwirner.com/artists/neo-rauch

Neo Rauch is a German figurative Painter working within, I would argue, the 'silent' satirical field. Rauch, who cites Otto dix as an influence, utilises a large array of iconographies such as analogy, metaphor, parody, and subversion, to codify representation, and to fortify his message. His subject matter is often subverted

Figure 24. Neo Rauch, The signpost (Die Pumpe), oil on canvas, 2021, 174 x 67 in.

iconography (borrowed from other periods of time and re-established within a contemporary configuration) figures skewed, resized, and elongated, picture plane and perspective, distorted, and dissolved. All the elements visually harmonize and can be read as satirical social commentary. Rauch, in a recent interview stated, “In my darkest moments, I feel like I might understand the world I live in. This means that its acting mechanisms become known in an uncensored, open fashion. The absurd, the nonsensical, the mixture of sensations such as fear, the search for safety, melancholy, and solitude” (Cue, 2016). Rauch’s reliance upon traditional pictorial elements, has placed his work within a framework of renaissance master works, inferring that his work is past sense (as in my work Pseudo Omnipotence), in this context the work may be seen as a parody of traditional works, subverting traditional motifs, and infusing contemporary motifs. Rauch utilises vivid primary colour as accents to embellish the pictorial aesthetics. Conversely, I developed a way to promote the vitality of primary colour throughout my compositions, enabling a cartoon-like effect. The painting

Pseudo Omnipotence is the first painting I had made in my satirical development within the traditional manner, that had taken several stylistic cues from Rauch but unlike Rauch my work is ‘voiced’ satire. The codes of satire are present within my work, and I choose to procliam this fact about my work.

Figure 25. John Hogan, Pseudo Omnipotence, oil on canvas, 2022, 56 x 56 in.

Annie Zamero: https://www.anniezamero.co.uk/

Zamero's satirical series encapsulates and directly assimilates the dissatisfaction of her surroundings. Her work exhibits strong satirical codification however, Zamero has not expressed its inclusion and so her work fits into the 'silent' satire category. Her work has extensive commercial cartooning similarities, openly using the full extent of comic characterization to apportion strength of meaning. Satire abounds, which is filled with iconographic motifs, and signs. Zamero subverts histrionic episodes, myths, and narratives borrowed from painters within differing historical epochs, a reinterpretation of classic works, for example, her painting *Royal Cupid's Revenge King Charles III, Queen Consort, Princess Diana*, is made after *The Triumph of Zephyrus and Flora* by Tiepolo (1734-5).

Figure 26. Annie Zamero, Royal Cupids Revenge King Charles III, *Queen consort, Princess Diana*, oil on canvas, 2023,195 x 152 in.

Her work is unique in the fact that she appears unconcerned with the differentials, and similarities between commercial illustration and fine art. Direct critique of well-Known royal and political figures may bias her work within a commercial illustration parameter. The commercial illustration label has also been levelled at my work, alongside the protestation of Kitsch. I would argue that my work is more sophisticated, in that, not unlike Rauch, Howson and Currie, my work critiques systems in a more ambiguous way rather than critiquing well-known portraits of personalities. The banality of painting as narrative is a constant debate for my own work, I aim to create work that is dynamic and filled with unease, which in turn creates an originality that is beyond the banal. This is difficult to achieve sustainably. I developed the work throughout my project to extend the limits of satire and create original work that promotes accessibility. The Critique and entertainment (DeClercq) elements of satire have been paramount in the realization of my current style. The painting Axis Mundi is similar to Zamero's work in that it subverts known iconography from historical sources.

Figure 27. John Hogan, Axis Mundi (Seven deadly sins*)*, oil on canvas. 2023, 46 x 34 in.

Axis Mundi (seven deadly sins) references the May pole - new beginnings - The center of the earth. A sarcastic aspect of each of the deadly sins is exhibited, implying that sin is pandemic within all humanity. DeClercq postulates: Critique is the committed moral opposition against a target, sustained by an analysis of that target's perceived social wrongness. Satire offers an emotional catharsis that helps us cope with a troubled socio-political world (DeClercq, 2021, p. 7-8).

Yue Minjun https://www.operagallery.com/artist/yue-minjun \

The paintings of Yue Minjun feature laughing faces, referencing his self-portrait. Minjun has created a unique and admirable way of showing critique through these smiling figures, which recalls the phrase ‘smiling through adversity’. He employs metaphors, signs, and symbols, to explain depictions of his life, within a distinctive style. Minjun challenges social and cultural dysfunctionality, depicting socio-political absurdities through an ironically critical lens. Yue Minjun’s work is variously classified as being of the Chinese Cynical Realist movement. Yue Minjun rejects this label, however, insisting that his work is rather a moment in the history of his life, and therefore, unclassifiable within a registered style. Minjun often renders his figures in different primary colours, not unlike my own work, however, because his figuration is within the same Asian ethnic bracket, the colours do not demarcate the universality that is present in my work. Minjun’s work is interesting in that it shares the pronounced highlighting coupled with sharp shadows that accompanies my work to aid the depth of field and legitimize its adherence to reality. In the work of the *Resurrection* he parodied the histrionics of the colonial west by placing the figures within an ironic stage (curtain drop-background of the work) the figures in togas, referencing the colonial west historical (Roman?) elitist power? and expanding the idea further by including an England flag.

Minjun's work exhibits satirical motifs, signs, and symbols, however the satirical context is not pronounced (silent').

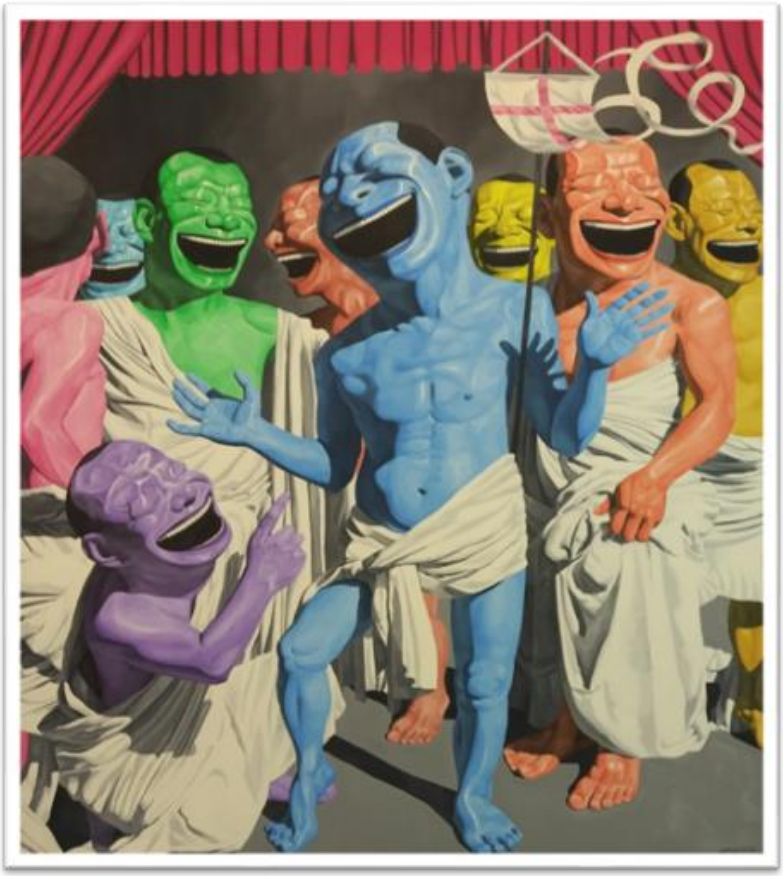


Figure 28. The Resurrection. Yu Minjun, Oil on canvas. 2010, 153 x 129 in

Navin Rawanchaikul: https://www.guggenheim.org/map/navin-rawanchaikul

The Critique within Rawanchaikul's work is a projection of his dissatisfaction with the socio-cultural dysfunction in which he resides and reflects the political tensions of his country; what distinguishes you from the majority of artists today is this generosity of iconography. You use Bollywood to talk about immigration; your work operates through vivid and intense colours, and iconographic saturations. (Bourriaud. N. 2009. pp.190-191) I am not a fan of realism parse, because I see the technique as regressive, and as such, is problematic within contemporary schools of thought. (Appropriation) However, his work is indicative of the diversity of styles available to satire. Rawanchaikul's work relies on realism to explain his satirical critique, although his work falls under the (silent') mode of satire, as he does not proclaim its inclusion.

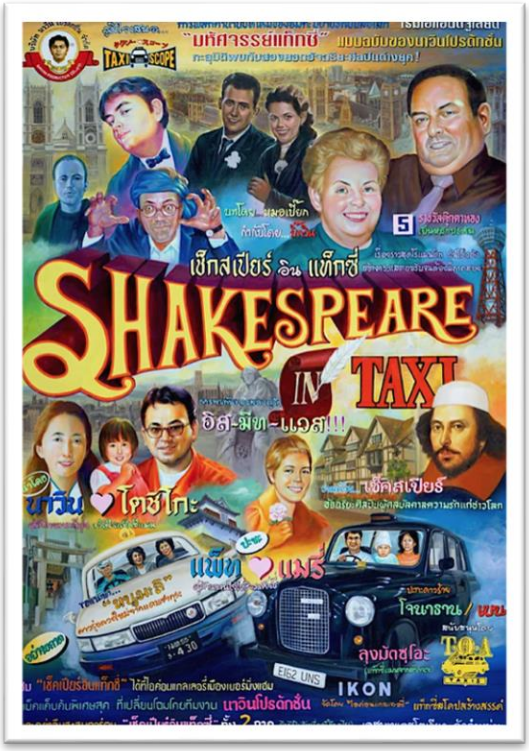


Figure 29. Navin Rawenchaul, Shakespeare in taxi, acrylic on canvas, 2011, 59 x 41 in

Dana Schutz: https://www.davidzwirner.com/artists/dana-schutz

Dana Schutz work is in opposite to Rawanchaikul's work. Schutz's work moves between realism and abstraction. Schutz's work deconstructs anatomy, abstracting detail, and exaggerates form, skewing the pictorial design for visual effect. Schutz's dystopian world is oppressive, dark, and full of critique of the human condition. Schutz's work addresses political and social issues through satirical visual discourse. Schutz's naive style lends itself well to the placation of audience reception, using humour to avert the potential for negative affect. Light and shade have been minimized and are often excluded altogether, alternatively Schutz relies on colour to suggest depth, rather than a shadows tonal demarcation. Outlines are minimized; abstracted shapes replace form. The satire within Shutz's work is not acknowledged (silent) however her work Is steeped in satirical critique. In her painting, The Arbiters, for example, the figures are heavily characterized, thus placing them within a cartoon aesthetic, large heads, with caricatured faces adorn deformed bodies. This work is a critique and a belittling of authority. The composition has been placed on a ridiculing stage, with a cynical description plaque visible bottom-center. Flies and spiders populate the environment referencing demise by decay, also signified within the Flaccid colouration of some of the figures. The overall discordant colouration adds to the odd, disconcerting atmosphere. There are clear aesthetic visual correlations here with the work of the German expressionists and the satirical painters George Grotz, and Otto Dix, and their anti-authority painting's. In some of her work there is also evidence of her being influenced by Philip Guston (especially: *The Chase*).

Figure 30. Dana Schutz, The Arbiters, Oil on canvas, 2023, 120 x 94 in.

Testing the limits of satire through visual deconstruction

By testing the limits of satire through a visual deconstruction process, I aimed to understand how the function of satire's codification may be compromised by painterly application or abstraction. My research argues that for an image to be accessible and readable it may require an effective and efficient means by which satire's codes can be accessed. In this section, I will analyze painting's historicity of deconstruction in relation to how satire may cope with a supposed reduction of its relatable terms through an accessible codification system. I will contextualize the bad art/good art aesthetic within the context of painting's deconstruction to demonstrate satires strength of purpose and to understand its potential dysfunction in relation to the accessibility and readability of altermodernity's universalism; the historical timeline of painting's deconstruction illustrates a breakdown of traditional skills, in favor of a naive aesthetic, a deliberate de-skilling and abjuration of

technical expertise in combination with a do-it-yourself attitude that has its roots in the punk movement of the 1980s (Graw, 2018, p. 121) The deconstruction of painting to a renewed art aesthetic of deconstruction has existed in painting since Picasso and his contemporaries;

Exemplified through artists such as the self-taught, naïve painter Alfred Wallis and through outsider art like that amassed by Dr Hans Prinzhorn; Through the Art Brut of Jean Dubuffet, along with painters from the Blaue Reiter group, and encompassing René Magritte's Vache Période. Bad art aesthetic is observed in Picasso's 1907 Les Demoiselles d'Avignon, and within Philip Guston's 1970 Klu Klux Klan paintings. The works of Francis Picabia, Emil Nolde, Bernard Buffet, Marc Chagall and Asger John, are also within the remits of deconstructed bad art/good art (Carroll, 2021, p94).

Two further painters of note, working in the 1980s and 90s, were Leon Golub and Eric Fischl. Each of their work represents a deconstruction of traditional representations of human life through technique and style. Although both artists could be said to belong to the mannerist tradition. A strong narrative exists in each of the artist's works. A narrative that is marked by a deep autoethnographic stance. The artists both utilise their dissatisfaction and anger at dysfunctionality within systems and individuals, to fuel their narratives.

Leon Golub

I enjoy Golub's style; his stylistic invention is clever and unique. His style involved a scumbling technique scraping down the paint to the tooth of the canvas. The way he juxtaposes areas of flat, abstracted colour with busy, complex figuration is dynamic and entertaining. His subject matter is often evocative, directing his autoethnographic disgruntlement, and anger, at every dysfunctional episode in which he takes offence. He is critiquing human fallibility, and yet, it is not an awkwardly shallow, or bitter illustration of dysfunctionality, rather, it has its protestation housed within an altruistic exposition, apologizing for human being's fallibility. My own work can also be seen in this context. I am

not a satirist. I am a humanist, offering an altruistic explication, a hopeful harbinger for social change. Leon Golub's often harrowing paintings express his commitment to the idea that art can affect social and political change; Interrogation II was sparked by human rights violations in El Salvador and Central America. An image of cruel intensity, it is made even more disturbing by the torturers' grinning faces, and the direct eye contact they make with the viewer, drawing us into an uncomfortable complicity (SCA. Art Institute of Chicago, online).

Figure 31. Leon Golub, Interrogation II, Acrylic on Linen, 1982, 168 x 132 in.

Eric Fischl

Of the two painters, Fischl is the artist that has most influenced me throughout my career. Often described as a neo expressionist painter. I love his colouration, and design, his compositions are always dynamic, his light is bold, inventive, filling his subjects with a bright inflorescence. Fischl's figurative style is a deconstruction of reality, his marks are abstracted, loose, and sketchy, minimizing detail, supplying just enough readable information, in this instance there are comparisons to my own style. Fischl's narratives are often complex and biting in their reality. He often tackles big, often taboo subjects exemplified within his painting, *Bad boy*.

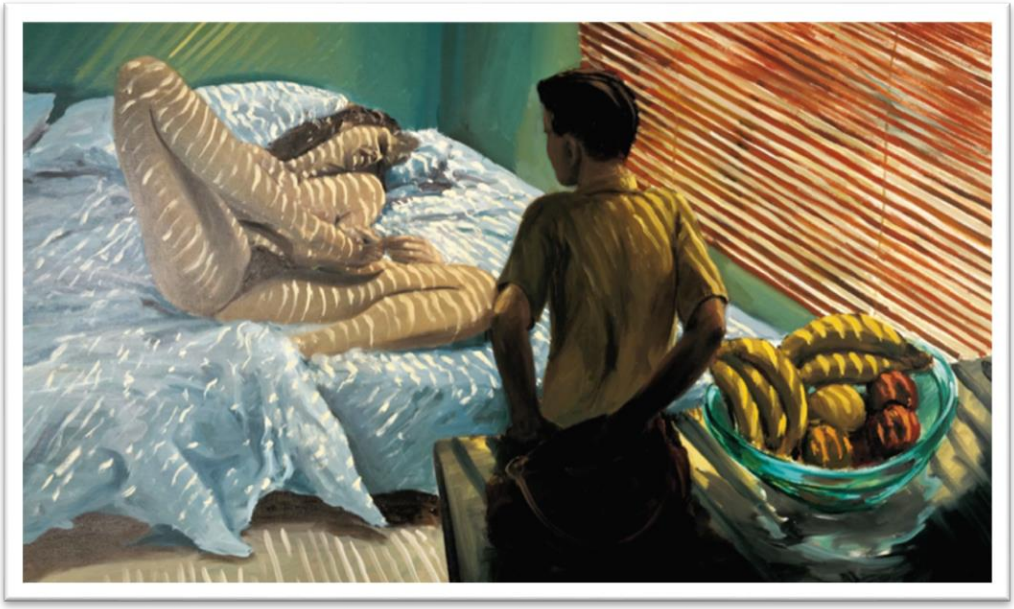


Figure 32. Eric Fischl, Bad Boy, Oil on Canvas,1981, 96 x 69 in

I also admire Fischl for his ideas around relationality, a subject close to my own ethos, and corresponding with the moral framework of altermodernity's universalism. Fischl writes:

> My whole career I've been trying to make paintings that people can relate to, and respond to emotionally, not stand in front of scratching their heads. Contemporary art "failed" the public when it "stopped addressing the ordinary lives of people, the rites and passages of birth, puberty, marriage, and death. And when it did try to explore those themes, its iconography

> was often so subtle, so convoluted or individual and eccentric, that no one besides the artist and maybe a few acolytes had any idea what they were looking at (Fischl, cited in Brown, 2022, online).

Fischl observes that iconography within painting has great importance to universal relationality, and accessibility, he outlines the problems associated with convoluted iconography, in that it may compromise universal relationality. The construct of deconstruction relates to my own work in that it holds the premise of accessibility and readability at its core. If ambiguity becomes problematic when deconstruction surpasses known reality to such an extent that readability is compromised, it may undermine the auspices of the altermodern framework. In this context, an analysis of bad painting /good painting may be pertinent to ascertain acceptable levels of deconstruction.

Bad painting/good painting

The term ‘bad painting’ was originally used by the Danish COBRA group painter Asger Jorn in the period 1959-62 referring to kitsch canvases he had modified by painting over them. From January 14th to February 28th, 1978, Marcia Tucker curated an exhibition called ‘Bad Painting’ at the New Museum of Contemporary Art in New York. The exhibition housed a major survey exhibition displaying twenty-one painters representing ninety years of American art history; the fourteen artists in this exhibition are not "modern primitives"; they are, rather, extremely sophisticated people, each one intentionally seeking specific results in a unique, highly individualistic style (Tucker, 1978, p. 8). The exhibition eventually led to the inauguration in 1993 at the Museum of Bad Art (MOBA), in Boston (USA). (Badura-Triska, E. Neuburger, S. 2008 cited in: Bonart, Online).

Later, in 2008, *The Bad Painting /Good Art* exhibition, curated by Eva Badura, Triska and Susanne Neuburger, was held at the *Museum of Modern Art (MUMOK)* in Vienna. The exhibition re-examined the aesthetics of consciously bad painting that challenged

established conventions of art throughout the twentieth century. From the museum catalogue, “good taste leads to impotence”. This exhibition defies, either deliberately or by virtue of disinterest, the classic canons of good taste, draftsmanship, acceptable source material, rendering or illusionistic representation.” (Badura Triska and Neuberger, 2008, p. 78). The characteristics of a ‘bad painting’ from both exhibitions may be construed as a breakdown of work into parts, to better understand the intrinsic meaning of a painting in relation to reality, and, to profit a reconstitution of reality, to push boundaries and challenge perspectives, fostering a new dynamic between artist and audience. The curational term ‘bad painting’ was conceived as a descriptor of a contemporary naive aesthetic. Intended as a tongue-in-cheek affirmation of a contemporary aesthetic style, not a critique of naïve art. The exhibition confronted the traditional methods of making a painting, contrasting notions of ‘high’ and ‘low’ art. Tucker in the bad painting manifesto describes an anarchistic sensibility infusing the work, which constitutes a strongly antipolitical stance, usually associated with the avant-garde and having its most specific precedent in Dadaist antiauthoritarianism. Antagonism and nihilism have also served as the impetus for such other degenerative movements as late eighteenth-century romanticism, surrealism, abstract expressionism, the so-called American "regionalism" and the social surrealism of the mid-193Os. (Tucker, 1978, p. 4).

Both exhibitions exemplify the expanded field of painting by contextualizing a comparison and interconnection of historical avant-garde painterly practice alongside contemporary deconstructions of painting; by offering such a gamut, it made a cogent argument for the prevalence of bad painting in avant-garde and neo-avant-garde practice while also demonstrating its currency in the contemporary artworld. (Bowman, M. 2018 pg. 321)

Below are examples from the exhibition, paintings by James Albertson, and Philip Guston.

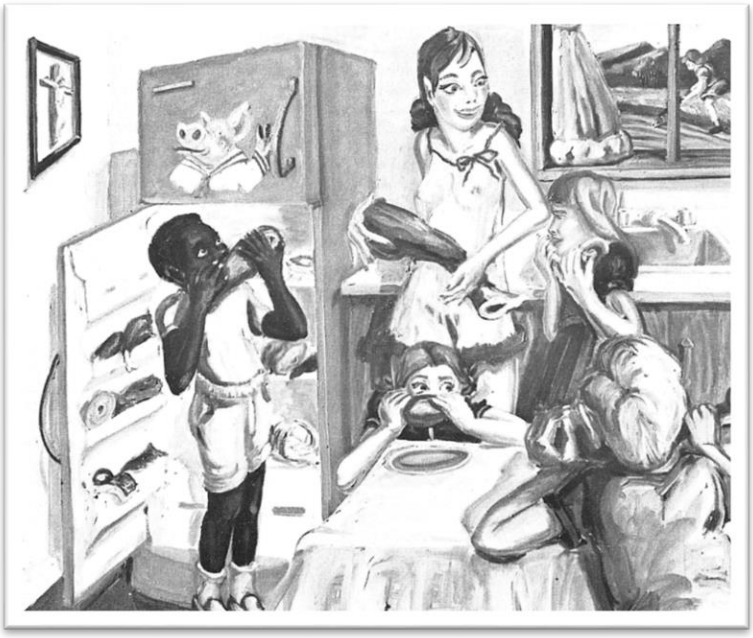


Figure 33. James Albertson. Sex, Violence, Religion, and the Good Life, oil on canvas. 1976, 48 x 39 in

Figure 34. Philip Guston, Couple in bed, Oil on Canvas, 1977, 94 x 81 in.

Picasso has stated; every child is an artist; the problem is how to remain an artist once we grow up. The free spirit evoked by this rhetoric is pertinent to the bad art/good art

aesthetic present within contemporary painting. Contemporary exponents representative of the British bad art aesthetic movement includes the painters Rose Wylie and Genieve Figgis, who are advocates of this ‘child like’ naive style of painting.

Figure 35. Rose Wylie, Blues Singer, Oil on canvas, 2022, 132 x 72 in.

Figure 36. Genieve Figgis, Ladies in the forest. (After. Franz-Xavier Winter Halter), acrylic on canvas. 2021. 39 x 31 in.

Two American painter bad art examples include Dana Schutz and Judith Lin Hares.

Figure 37. Judith Lin Hares, Cook, Oil on linen, 2006, 65 x 52 in.

Figure 38. Dana Schutz, Presentation, oil on canvas, 2005, 168 x 120 in.

The bad art /good art aesthetic encompasses satirical content. The codices of satire are present within all the artist's work presented, either in a silent capacity or voiced, within the subject matter itself, and/or within the title of the work. However, if a painter does not acknowledge that a satirical message is present, and not ‘voiced’, should it be accepted

that an authority on satire may have the jurisdiction to frame the work satirically. My own painting, for example, *is* a form of satire; I acknowledge the terms of satirical content. I understand that these terms are not only pertinent to the painting's content but also registered through the autoethnography of my personal experience. I argue that an artist has autonomy through self-determination. My unique individual experiences have a direct correlation with how I choose to express my views and critique my surroundings. In relation to this, my own venture into deconstruction within the bad art aesthetic has involved a focus upon the limits of satirical reference, and its significance in relation to levels of deconstruction. Thus, linking my practice to the bad painting phenomenon. Below are two examples of this pre-PhD work:

Figure 39. John Hogan, Council Mothers, Oil on panel, 2010, 62 x 62 in.

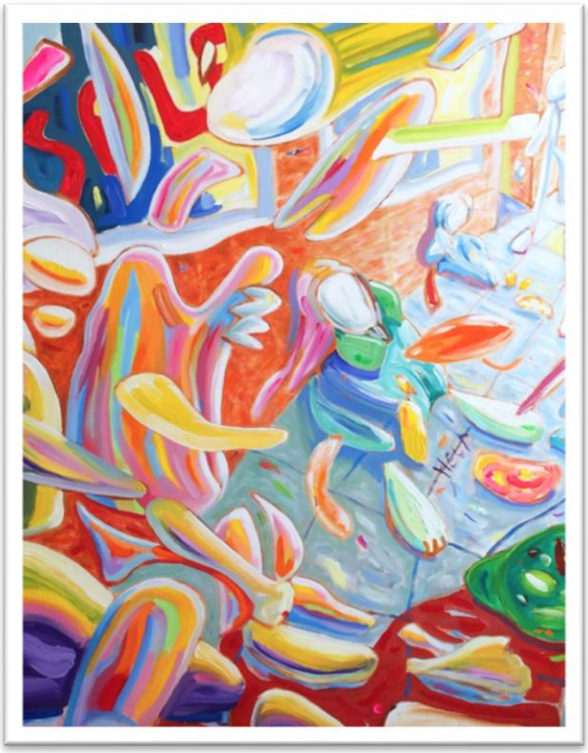


Figure 40. John Hogan, Sale, acrylic on panel, 2018, 42 x 36 in.

Differing levels of deconstruction of the pictorial elements are demonstrated within these works. It can be observed that through systematic deconstruction I was able to substantially limit the visual information required for accessibility and readability. In the case of *Sale*, a closer link to Greenbergian formalism is apparent; the work bordering upon abstraction, reducing its forms to rudimentary shapes, line, and form. The human form is fractured and dislocated, with no discernable human face present, in contrast to Council mothers, where limbs are less fractured; rudimentary faces are intact, with a more naturalistic colour palette.

In conclusion, it could be argued that for satires codes to be readable, a close proximity to recognizable human figuration appears necessary, and a purely abstracted painting may be compromised satirically. I have devised a system of visual deconstruction to test the limits of satire's accessibility and readability. The French theoretician Jacques Derrida confirmed the term deconstruction; deconstruction theory tends to deny any

sort of fixed stable system of predicted rules and meanings in art, rather, it offers an existing infinity and flexibility in meaning as an inborn entity in the discussion of art interpretation (Anushiravani and Foroozani, 2015, p. 89).

Hypothesis

Satires codes may be omnipresent and universally understood. If the symbolism of satire is recognizable and readable within a painting, then the work may be accessible for an audience majority.

Prognosis

The systematic visual deconstruction of my work has aimed to create an understanding of how the construct of satire's functionality may be compromised, if one or more of satire's visual codes and signs are omitted. To test satire's functionality, I have pushed the boundaries of visual satire, whilst trying to remain true to my personal ethos of empathic intervention, along with being mindful of audience relationality and accessibility. The testing of satire's visual boundaries through deconstruction has enabled an analysis of the complexities of satire as mode and genre, whilst also understanding satire as a form of critique and entertainment.

I began the visual deconstruction research through practice, by first understanding my initial painting position. The painting: Monotony, is an example of my beginnings. The work from this period was stylized through colouration, form, and naturalism; however, it continued to resemble the traditional painting principles and aesthetics of the renaissance style of painting.

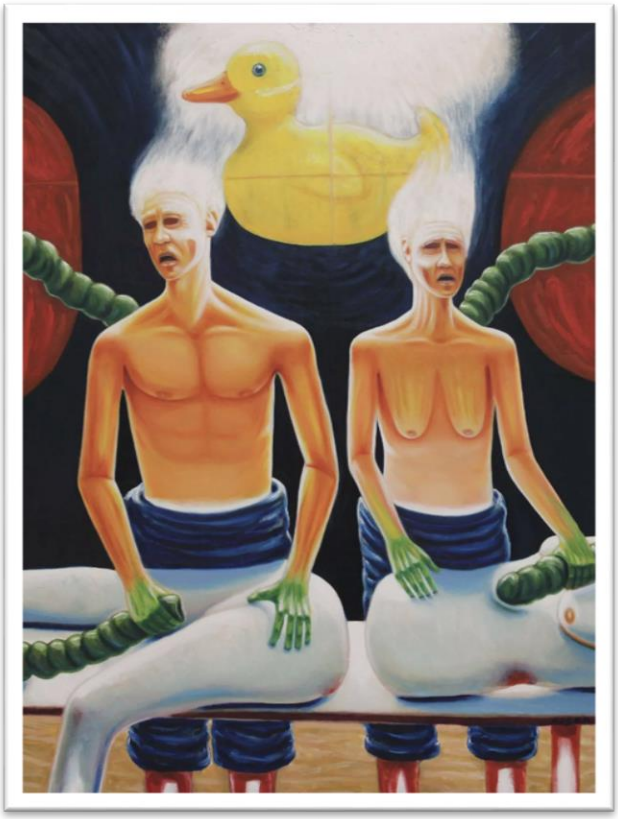


Figure 41. John Hogan, Monotony, Oil on canvas, 2022, 42 x 36 in.

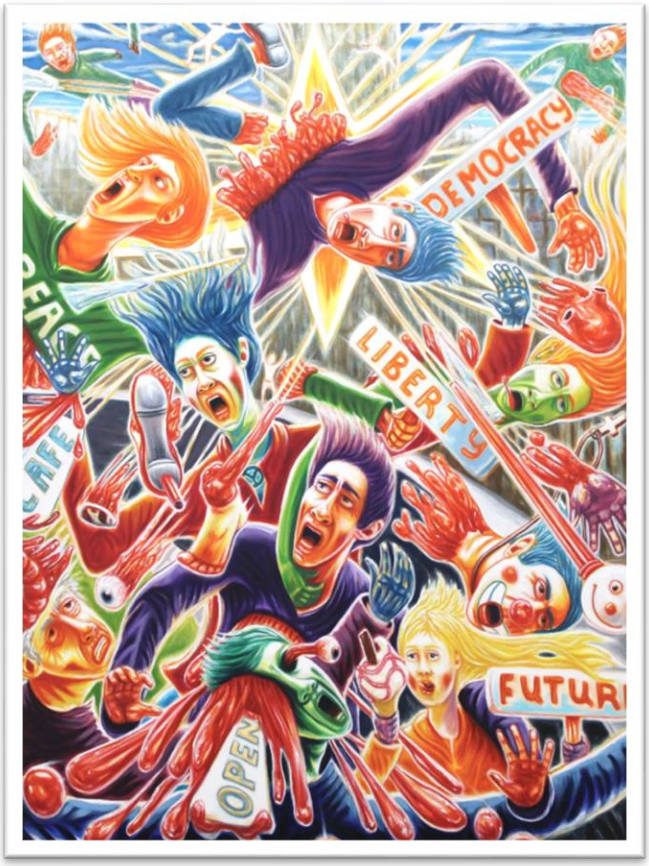


Figure 42. John Hogan, Liberation Bomb, Oil on canvas, 2023. 46 x 32 in.

As I progressed, I made quantifiable changes to the work, positioning it within the broader context of cartoon imagery, such as linear line, an exaggerated colour palette, and perceived motion. I progressed with the sign and graphic inclusion to aid accessibility and readability; satire's codes and signs continued to be readable through these terms.

Figure 41. John Hogan, Acceptance, oil on canvas, 2024, 32 x 28in.

The initial stages of the deconstruction can be observed within the painting: Acceptance. I began to dismember and reconfigure bodily elements, and reduce the linear line, adding abstracted motifs and exaggerated painterly marks. The work began to exhibit expressionistic qualities. Satire's symbolism is less pronounced, and the codification of satire becomes more ambiguous.

Fig. 51. John Hogan, Adoration Magi, oil on canvas, 2024, 86 x 86 in.

Adoration Magi is a critique of religion, and the adoration of false idols along with the Christian iconography extoling Virgin Mary, Jesus's mother, who achieved miraculous conception, giving birth to Jesus' king of the earth. I visually deconstructed this emotive subject by dismembering further, the bodily constituents. I included eyes to further the comedic effect, which were displaced and uneven. I overlapped them to aid depth of field, I skewed the perspective, to show a top-down elevation of a red carpet, a symbol of prestige (referencing celebrity culture). I aimed to exclude most of satire's codes to test satire's vulnerability as a mode of transfer and accessibility. The painting's *Aspirational Futility* and *Hierarchical Remnants* represent the last phase in my deconstruction series.

Figure 42. John Hogan, Aspirational Futility, oil on canvas, 2024, 98 x 78 in.

Aspirational futility has maintained design elements such as perspective and depth of field. Although some alteration of perspective aids the visual dynamics, analogy, and perceived motion. I have maintained the satirical elements of parody and subversion, for example, the holes in the ground, and the closed red doors are abstracted analogies of the mechanisms by which socio-political systems undermine aspirations of hope. The colour registration remains high key, aiding the comedic effect.

The painting, *Hierarchical Remnants,* is a critique of elitist hierarchies, disproportionate wealth, power mongering, capitalist ideologies, and inequality. This work includes some references to human form, especially within the top blue figure. As in *Aspirational futility*, human eyes have been excluded. The perspective in *Hierarchical Remnants* has been exaggerated. From this perspective, I have suggested the presence of a higher circle outside the picture frame that may be construed as being inhabited by the onlooker, inferring to a relationship with the hierarchical system. Metaphorically, the work utilises

abstract form and light. For example, the light emanating from the light source is abstracted, assigned as a metaphorical invasive, oppression device. Conversely, the short red marks appearing to emanate from some of the figures are a metaphor for aspirational hope and struggle. The black square hole is a metaphor for the denial of this hope. The white square window (upper left) is a metaphor for a compromised transcendence.

Figure 43. John Hogan, Hierarchical Remnants, oil on canvas, 2024, 68 x 68 in.

Conclusion

The systematic visual deconstruction of my work has enabled an understanding of satire's limits, and a realization that satire's codes may be compromised within abstracted painting, for example, an abstract painting by Mark Rothko, or Cy Twombly, will not support satirical codification. It was not an intension of these artists to pursue

fictional meaning or suggest a narrative; their work is an analysis of the unknown and imagined inner self, along with exterior notions of transcendence. I therefore posit that satire as critique and entertainment may require accessible information to function effectively, and if these terms are not met, the satirical content may be compromised, lessening its accessibility. Further, I would also postulate that the only referential aspect of satire available to a satirical painting when limited, or without, its means of codification, is a title that would suggest the satirical narrative. It is understood that for a painting to be successful as satire it requires usable references; painting is not just the vibrant quality of its colours, or its witty take on a subject; it is a resource that can be adopted and adapted. Narrative thinking is crucial to our sense of identity and moral deliberation. Stories help us to understand who we are, guide our actions and make sense of the crushing contingency of life (DeClercq, 2018, p. 107). It appears that satire requires codification that structures the accessibility of the stories we consume, and the stories we create for ourselves. My results from the exercise have indicated a majority in disfavor of the deconstruction that I have outlined as a vehicle for satirical meaning. The production of surveys offered a varied response; however, the feedback suggested overall that my figurative style was more conducive to audience accessibility other than an abstracted representation. By testing the boundaries of satire, through exclusion and exaggeration I have gained valuable knowledge as to my own potential future painting direction. I have ideas of how I can go further, especially within the painterly application, and within its conceptualization. It may be worthwhile to test satire further through a less stringent visual deconstruction, highlighting the figurative element, rather than a purely abstracted form.

Chapter.3

Interpretation

Throughout my research I have maintained some apprehension as to my work's reception and acceptance. In this context, I have predicted and defined four analytical and methodological issues/problems/strengths:

1. My investigation's strength lies within my intrinsic imagination and my ability to generate satirical images, which can then be verified and justified within multifarious connective theories. Painting is subjective, everyone has a unique perspective, I have been concerned with the issue of individual's disapproving of my work or finding it inaccessible. In this regard, I have procured my work in as accessible way as possible, through utilizing the universal codes and signs of both, satire, and through the auspices of universal language systems, such as representationalism, perceived motion, and colour metrics. Although the accessibility of these mechanisms is subjective and nuanced. Going forward, the testing of the limits of satires codification system has enabled an insight into audience preference of representational work over abstracted work.

2. The second issue I have encountered centers around where my style operates within the contemporary art world. Earlier in my thesis I discussed how and why the history of art/painting had proceeded through a process of deconstruction, iterating Ideas of how a painting should be constructed, in relation to artist intension. Richard Wollheim states; "a painter who is inattentive or indifferent to the limitations and possibilities of the medium or adopts a habitual manner of control to achieve predictable effects will produce a mediocre or hackneyed work. An artist who pushes against the restrictions of the medium may make work that advances art and contributes to a new understanding of how we see things" (Wollheim, 2001, p.

127). This creates a conflict between wishing to produce work that is accessible, and the art world's idea of what constitutes mediocre work, in the context of 'fitting in' to the historical hierarchy of art. Western aesthetics has traditionally taken an extreme position on mediocrity, calling into question whether mediocre art is art at all. The historical roots of the conflict between the mean as ideal/beautiful versus average/mediocre stretch back to Horace and Aristotle, whose conception of the 'golden mean' or ideal resists middling quality because it is relative to the situation and extremely difficult to achieve. (Holmes, 2010, p. 719). Both aesthetic standards *and* originality are difficult to achieve. I would argue that being an artist today is more difficult than at any other point in human history. Today's artist must navigate a vast history of art styles. Connected to this struggle, is the increasingly capitalist commodification of art, which also has a bias towards the accepted constituents of art's progressive hierarchy. An artist's work that doesn't fit within these parameters may not be proliferated, shared, and ultimately, be disapproved of, or ignored. A fundamental problem in producing work that is symbolically loaded, author driven, and narrative reliant, is that approaches must contend with what appears stylistically salient within the art world. However, I argue that it is the self determination of the artist that holds the authority. Artists, in my view, should be standing in solidarity to shape the art world, not by succumbing to the commodified art world, creating what will sell, rather than unique artwork that comes from the soul, from the creators lived experience. Painting is both a commodity and a primary mode of authentic expression. Painted pictures by virtue of their materiality suggests that they are enriched with human labor. But the moment paintings are traded as commodities; they are subjected to abstraction, in which concrete labor value disappears (Graw, 2018, p. 339). My research has found that art has always, even if non-voluntarily, reflected the mood of the era, and that makes it almost inseparable from narratives. A narrative is part of every single piece of art because a human made it, and because it is part of everyone else's reality. Everyone has a unique view of the world

and as such read everything differently than the original message, subconsciously, subjectively, and objectively. Everything and anything are possible within painting because it exists; it is human made. I argue that satire is especially relevant within contemporary societies. Satirical painting as a personal, and societal narrative, for solace and entertainment. I have demonstrated and evidenced my practice as satirical narrative which uniquely specifies satire's codification through signs, icons, and symbols, which are shown to be commensurable, for a majority's satirical approval.

3. The third issue is related to the concept of satire itself, and how it is culturally defined. My aim was to understand the mode of satire, in a broader context than is currently available theoretically, and within satirical painting as practice. Individual opinions of the mode of satire are largely based upon learned objectivity. Individuals may observe critique and entertainment through the lens of pseudo satire, the glut of information observed through social media, (amateur memes) political cartooning, tv, media and film. Through which they observe direct critique of politicians, celebrities, and political systems in a critically comedic manner, the satire is graphic, direct, and literal. Conversely, Paintings solemnity differentiates itself from the unseriousness of pseudo satire (Holm, 2023). Painting as satire can be seen as more considered, sophisticated, and theoretically evidenced. I have come to understand that several individuals appear to have an issue with my work in that they view it as a new way to express satire, a different narrative to what they have already experienced, a more solemn, subdued experience, were the comedic effect may be compromised by painting's innate seriousness' and prestige. My work relies upon analogy and parody to suggest a critique of systems, rather than a direct graphic description of pertinent dysfunctional facts, or characters implicated within an accused critique. I have understood that my style of satire may require a more substantial explanation of its narrative meaning, and the codes and signs of satire

used to compose those narratives. This accessibility issue has been demonstrated during the times I have shared my work within the digital space, where the image and title are present, without an explanation, in comparison to a physical exhibition in which I have been available to offer explanations. Respondent accessibility is extremely important to my personal ethos and professional practice. I have therefore concluded that an accumulation of verbal and textual communication may be required for a more comprehensive understanding. In this instance, I have also come to acknowledge that curation of a selection of artists, in collaboration, producing diverse media, each situated within a satirical framework, may also assist in audience accessibility of satire's consumption.

4. An issue has surfaced in relation to ethics, morals, and audience reception. Satisfaction may reveal an ethical praxis, in that some of my work is provocative and may require care regarding potential respondent sensibilities. Below are two examples of this work.

Figure 44. John Hogan, Effect Street, Oil on canvas, 2023, 42 x 36 in.

Effect street is part of a triptych. The work utilises the parameters of cause and effect, to critique the dysfunctional systems that allow inequalities and dysfunction

within individuals of those systems. As can be observed, I have included graphic narratives that may explain aspects of these challenging effects, however, there may be an ethical infringement of potential respondent's moral sensibilities, which some may find offensive, especially when certain taboo subjects, or religious critique are apparent. Cause street is part of the cause-and-effect street triptych. The narrative here concerns sexual abuse; however, the critique is not centered around the individual's deviance; the work is a critique of the system's that allow dysfunctionality of the sexual deviance to exist. Satire is truth telling; the issues presented have been highly researched and documented. Through this research I have shown that autoethnography informs these narratives. The exhibitions and surveys I took brought moral and ethical issues to the forefront. Exhibiting this work may evoke negative memories within a prospective viewer. This knowledge has precipitated an action of consideration of audiences through curation, has obtained a re-focus on how, and when, to exhibit these works, or if indeed, to exhibit them at all.

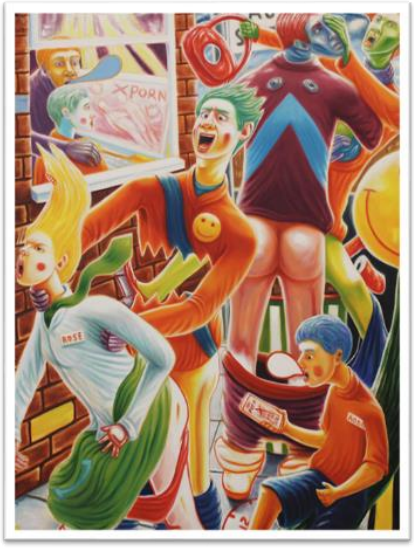
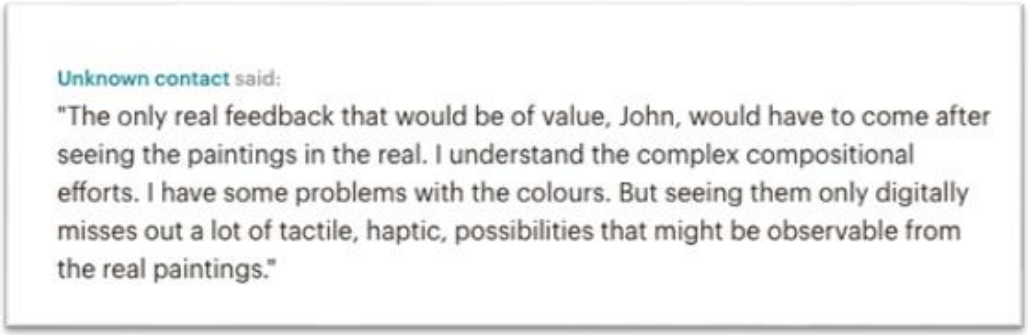


Figure 45. John Hogan, Cause Street, Triptych, oil on canvas. 42 x 36 in.

5. The internet has afforded artists an expanded platform from which to both advertise and engage with audiences and to gain valuable feedback. However, an issue my research has encountered centers around how the artefact of painting may be compromised within the digital space. Painting has a specific agency; paintings possess a mysterious power of agency, appearing like independent beings endowed with life; their labor value is directly contained within them. Paintings operate within the realm of sensual and affective qualities by virtue of their tactile appeal (Graw, 2018, p. 25 & 168). Conversely, digital media is a cold facsimile of life, contained within a pixelated ethereal space, an unreality. Traditional painting is of itself. It is not part of the digital space; it is separate until it becomes part of it, by which time it becomes a version of its true self. All agency, and vitality, are lost; the painting becomes an image not unlike any other image. The contradiction of the promotional benefits of the expounded technology, compared to painting's intrinsic self-hood, has proliferated vast contentious discourse, illustrated within technological advancements, where practitioners have borrowed the term 'painting' to describe their digital practice. However, I fundamentally disagree that the touch of a digital screen is equivalent to the touch of a paintbrush. The digital brush operates within a pixelated pseudo reality, in these terms It is not fully representative of the artist, and therefore is not a true reality, it is not painting. I do not use photographic reference; I have no need for it, as I utilise my extensive imagination to conjure and manipulate form. I may possess a photographic visual memory. Upon viewing my work on close inspection, it is possible to see the brush marks of the work progress, adding to the validity and status of the works specific indexicality. I argue that the constituents of the tacit knowledge and the haptic qualities of painting's solemnity are better viewed, other than in digital form. The online audience encounter is compromised due to the inconsistencies and inadequacies of digital pseudo painting.

To illustrate the digital versus reality dichotomy, an online survey revealed that several aficionados of painting refused to take part in an online survey of painting.


Unknown contact said:
"The only real feedback that would be of value, John, would have to come after seeing the paintings in the real. I understand the complex compositional efforts. I have some problems with the colours. But seeing them only digitally misses out a lot of tactile, haptic, possibilities that might be observable from the real paintings."

Unknown contact said:
"I am really sorry John, but I dont comment on any online painting, to me its just a copy of the original work and I cant review it properly because it is too small, but also because painting has a value, you are familiar with Isabelle Graw I know so I dont have to point out this value to you, but I agree with Graw . paintings have the artist within them , this gets lost digitally Paintings online end up just being part of every other image out there they mix in and become just a digital image. paintings are more than that and going digital undermines painting. Your work needs to be seen in reality then I would be able to offer an honest opinion."

Conclusion

I have defined four distinct areas of analytical and methodological issues/problems/strengths. My strength lies in my ability to generate complex images from my imagination. Painting is subjective; my research has outlined how and why individuals process painting. Accessibility and readability are important contingents of my practice; I therefore designed a codification system to correlate with the learned behaviour associated with the rudiments of human development; the envirobiopsychosociospiritual being. The art world has evolved through a process of deconstruction; contemporary painters are in a compromising situation regarding style. Everything has seemingly been produced in painting; nothing is new, only a reframing

of previous styles, and motifs, is possible. Conversely, originality in the context of autoethnographic self-determination continues to be upheld. Therefore, a painter can be reassured that whatever style is naturally inherent (a signature style) it remains unique. Satire exists in almost every human endeavor. The proliferation of contemporary satire has consumed the digital arena, the glut of which is produced by the main populace. Holms postulates a definition of pseudo satire, as a descriptor for this mass satire, as opposed to the more serious and dignified, original satire practiced within the arts and literature (Holm, 2023). Ethics and morality are contentious subjects within art. In my opinion, especially considering a humanist stance, ethics and morality should be upheld when communicating with individuals and groups. Therefore, it may be pertinent to offer further explanation to accompany a work that exhibits possible harrowing imagery. The digital economy has become part of world culture. Painting is now part of this digital culture; I have argued that painting's intrinsic indexicality and materiality have become compromised by the digital economy. Thus, a painting becomes a cold facsimile of itself, a digital imprint, a pseudo-painting.

Thesis conclusion

Aims and actions

My research aim has been to understand the remits of satire within the contemporary painting field. To understand how autoethnographic studio practice supports an investigation of permacrisis, and to produce a series of satirical paintings that would facilitate efficient and effective accessibility and readability for consumers. My research sought to understand how satirical paintings address audiences in a universal register, whilst acknowledging the relational dynamics of altermodernity. My research aims sought to address the modes of presentation and audience participation that may vocalize differing responses to my paintings and how these voices can be integrated into exhibitions of my work. I have designed a structured methodological approach to assist in answering my research questions. I created a body of thirty satirical paintings. I have undertaken this task under the auspices of autoethnographic practice. I then exhibited my work widely and received valuable feedback. I conducted two surveys to understand audience reception and accessibility. I facilitated an interview with a prominent representational painter and received valuable insight into his views on satire and the wider implications for the art world and society at large. I have utilised a semiotic analysis of my own practice, analyzing the code and sign structure, to demonstrate how audiences may relate to the work through signs and symbols. This is presented through a selection of my paintings that exhibit universally understood semiotic signs and codes of analogy, parody, metaphor, irony, and subversion. Through this intervention, my research has sought to understand how prospective audience encounters may be informed by painting as satire. To enquire how audience encounter within the painting artifact is a shared experience, and how knowledge emerges through individual envirobiopsychosociospiritual modes of transfer. I have undertaken an *a*nalysis of the satirical field; by addressing the semiotic

language of satire's signs and codes within contemporary painting practice, I have demonstrated through examples of a selection of artists' work which was analysed, compared and contrasted with my own work. Enabling an understanding of the remits of satirical codes and the satirical depth and brevity of each painting style, suggesting whether the relevant style may be considered accessible. I have conducted an inquiry into relational semiotic analysis. Through Hermeneutics, I drew upon psychological and social anthropology structures, by comparing the rudiments of relational semiotic analysis: phenomenology, reciprocity, reflexivity, and intersubjectivity with examples of my work. I facilitated two surveys to gain valuable feedback to show the relationality found within these structures. I have gained a comprehensive reference in relation to understanding how audience participation can vocalize differing responses to my painting. An analysis of the limits of satire through deconstruction was facilitated in which I posited a hypothesis that satire's codes are omnipresent, and universally understood, and that, If the symbolism of satire is recognizable and readable within a painting, then the work may be accessible for an audience's understanding of satire. I created a new terminology to describe the content of satire, that of 'silent' and 'voiced'. I outlined a prognosis to test the boundaries of visual satire, whilst trying to remain true to my personal ethos of empathic intervention and being mindful of audience relationality and accessibility. The systematic deconstruction of my work aimed to create an understanding of how the construct of satire's functionality may be compromised, if one or more of satire's codes and signs are omitted. The actions identified worked methodologically to address the research questions outlined.

Original contribution

1. I claim originality for satire as painting through a practice-based PhD. My research has indicated that painting as a ‘voiced’ satire is a rare commodity within contemporary painting. The integration of my research with practice will forward contemporary thinking around satire's place within painting, academic theory, the art world, and society at large.

2. I have developed an approach to relational satire in the context of altermodernity. My painting ‘style’ is unique, and original, in both pictorial terms, and within the self-determined auspices of auto ethnography. I have understood that the artist as self is intrinsic to ideation expression and is therefore paramount to any explanation of the work produced.

3. My satirical narratives are uniquely demonstrated through the auspices of concept, colouration, and form. I have invented a new satirical form from my imagination. My work does not feature any direct relation to critique of political characters, or illustrate recognizable motifs associated with current news or policy. I have understood how representational painting’s narratives, codes and signs can act as a conduit for positive audience reception.

4. The visual deconstruction of my work situates satire within a new contextual boundary within contemporary painting. I have demonstrated that satire can continue to exist even when its codes and signs are muted or excluded through deconstruction. Although any future venture into painting as satire should be understood to problematize accessibility and readability. My research affords future possibilities for other practitioners to explore and procure the satirical concept within their practice.

To illustrate an aspect of my contribution, I draw upon two key contemporary scholars of satire who have augmented and justified a contemporary definition; Dieter DeClercq (critique and entertainment, 2023) and Nicholas Holm, who has further developed satire's index of travel (cultural reification-pseudo satire, 2024). In the section Reification; a pseudo satire (pp. 18-20) I contest DeClercq's view that Picasso's *Guernica* is not a form of satire or a form of entertainment, without undermining the gravity of Picasso's subject matter and the suffering depicted against the entertainment value of the work's cartoon aesthetic. I postulated that in my opinion satire is indeed present within Picasso's *Guernica*, and that humour can be derived from the entertainment value contained within a cartoon aesthetic, that is, linear line and exaggeration through caricature that *Guernica* clearly exhibits. My contribution lies within my protest of DeClercq's view, and my redefinition of the silent entertainment value of satire present within *Guernica*. Nicholas Holm developed satire's index of travel through the cultural reification of pseudo satire. Holm has suggested that the ascendance of satire as both a concept and a form should not be considered a moment of triumph of the dream of political culture but rather a troubling and ongoing challenge for those who are concerned with the broader idea, the broader dream, perhaps, of not just a politics of humour but the politics of culture, the limits of satire, or the reification of cultural politics (Holm, 2023). My contribution is an expansion on this perceived challenge, arguing that within the context of culture-steeped social commentary, there is a space where satire can exist without direct reference to a specific political agenda, whilst remaining true to seriousness, the opposing realm of pseudo-satire. My painting as satire correlates with this concept, in that it assumes an independent status from the definition of any given political agenda through its non-committal predication of any political character or party. It relies solely upon the politics of culture to elicit its accessible meaning. My project constructs an encounter with

satirical themes as social commentary (open and relational), rather than from a position of a satirist (closed/restricted, propagandist and politically motivated).

I have set out my reasoning for a renewed focus on the relationship between original painting and the digital network economy. I have assigned the prefix of 'pseudo-painting' to painting's condition in relation to the transformation of original work into the digital sphere.

I have identified a need for a qualifiable design of satire, although people may be able to explain what they do with satire, or how it makes them feel; they do not necessarily know why it has those affordances. I believe I have contributed to the possible methodology for the design of satire through a combination of hermeneutics and semiotics. I have created a new codification system for satirical content. The measurement tool is further qualified through a new system of understanding if a work has these codes within 'voiced' or 'silent' capacities.

- By positioning my own practice of satirical painting within the academic and public arena and assimilating it with researched ideologies, the opportunity is created to discuss the implications of such work. Observing these avenues of enquiry will further contribute to developing discourse surrounding satirical painting research, and hopefully, proliferate recognition of the power of authorial satirical painting practices, to provide critique of societal problems, doctrines, and authorities, and hopefully, assist to affect change.

I have facilitated a comprehensive literature review which has informed the context structure of my table of contents; Satire, altermodernity, and painting, which represents both a theoretical underpinning and includes practice as painting methodology, to inform, validate, and add credibility to my research argument.

I have organized my thesis into three chapters, which have sought to strengthen my argument. I have analyzed how every individual is normalized and socialized throughout the world, and the reasoning of how and why individuals interact with painting as satire. I have analyzed how an individual may form an opinion based upon the accessibility of the work. I argue for a return to the importance of artist as author, and the subsequent autoethnographic proliferation of self-determination. The act of making a painting is altruistic, altermodernity offers a theoretical construct based within the auspices of universalism, a universalism that encompasses egalitarianism, and by implication, a relational counterpart. Conversely, postmodernism's moral countenance of colonial west centric relativism, negates and problematizes the author. I would argue that the heterogeneity of art necessitates a return to the importance of autoethnographic practice, placing the innate knowledge of the artist first and foremost. The aesthetic meaning encased within a work of art is highly subjective unless some credence to the universality of visual language is employed. Artists are innately aware of the codices of visual aesthetics. Natural ability harbors innate aesthetic knowledge. Artists utilise this knowledge to apportion meaning through universal appreciation mechanisms. Namely, colour, tonal variance, line and shape, form, light and shade, abstract and representational elements, depth of field, spatial dynamics, movement, and evidence of artist involvement. Elements that aid in the production of aesthetic appeal. Aesthetic appreciation is ultimately informed by the unique individual and based upon a multitude of envirobiopsychosociospritual elements that contribute to the overall effect upon self. I argue for the potential of satirical painting as a personal, and societal narrative for critique and entertainment, above and beyond contemporary multimedia. I argue that painting's unique specificity, along with its attached signs and symbols are the perfect vehicle for satirical approval. My research has shown that a universal language exists. Satire offers a

broad spectrum of stylistic and mechanistic codes and signs, to access this universal language to promote effective and efficient accessibility. The semiotic language of satire's codes has been used in conjunction with the study of human visual consumption. My research has utilised hermeneutics as an interpretation and understanding of events, and through analysis of meanings for the respondents of these events. I have collaborated with diverse theoretical disciplines to further my research aims. My project has used the disciplines of psychology and social anthropology to underline the constructs of intersubjectivity, reciprocity, phenomenology, and reflexivity in relation to human image processing and interpretation, I have designed a structured evidence-based model for satirical interpretation through the universal language of analogy, metaphor, parody, subversion, and irony. Interpretation of a given painting is subject to universally intrinsic understanding mechanisms. My research has discussed the implications of ambiguity in painting; painting does not have to be transparent, ambiguity may be the artist's intension. I sought to understand how a given work may be interpreted. My research procured audience feedback in this regard, which demonstrated a majority of dissatisfaction with totally abstracted work, as a demonstrator of satire. I have, however, observed that a certain contingent of audience uptake was more inclined towards a more progressive view of the world, either, with regards to the Bad art/good art genre discussed, or within a more abstracted view of satirical codification that had a discernable human presence to be able to interpret satire's codes. I believe my research has afforded opportunity for other practitioners and academics to pursue the understanding of satire's codification within painting can be both interpreted and procured for both further discussion and the proliferation of stylistic intent. Painting is an emotionally evocative experience designed to enlarge human understanding. As a research

methodology, painting is utilised for its capacity to communicate the capriciousness marking our times, a period where sociopolitical volatilities are rife within multicomplex images and narratives (Joselit, 2013). My personal ethos is one of egalitarianism, art is for everyone, not just an elite few. It is therefore important that my work is accessible in form and content, and I strive to position this readability within a broad user spectrum. Art is a shared experience, and so how the public interact and relates to my work is at the forefront of my thought processes when engaged within my practice and when exhibiting. My research has sought to understand the mechanisms of human understanding. My research has revealed how relationality is cognitively accessed through learned behavior, and through the constructs of the existence of being (phenomenology and the process of being), intersubjectivity (he way of being with others), reciprocity (a returning of the same), and reflexivity (the processes by which an individual reflects upon the ways their own assumptions and actions influence a situation). My research is grounded within the epistemological and ontological significance of painting. I have offered immersive, innovative, and emotive methods through integrating the practice element of my research and conducting deductive research that concurs with the application of these research findings originating from my literature review, and through the subsequent analysis contained within my script. My methodology has confirmed that my practice does not exist in a vacuum, it is part of a complex ecosystem. Upon analyzing the contemporary field of satire in painting, I have demonstrated how my practice speaks to this wider field. The significance of this interconnection lies within its imprint acquired through research, practice, and ongoing autoethnographic reflexivity. My creative practice is understood as a subjective intervention. The critical ideas of subjectivity are broadly defined through my project and the processes of human interactive phenomena. I discuss how the signs of satire assist in expressing a universal

function. I utilise satirical painting as a conduit for consumer experience through exhibition testing and social media, and audience response through surveys. I have understood that my work contextualizes this content and readability for respondent uptake and viewpoints. I have understood that the more an individual is directly affected by satirical life experiences, there seems to be a greater positive reaction. I also realize that my audience may have a far broader demographic. A painter can only hope that their work is enjoyed aesthetically, and that the narrative of their work is understood. If the work creates a stimulus that creates a reflexive meaning of any magnitude and for any minority, then it may be considered a success. The multifarious interpretation of my practice aligned within the theoretical parameters of a relational satire has precipitated aims and actions to understand these parameters. In this regard, within my appendix, (pg. 222) I discuss my practice and painting style.

End

References

Aragno, A, (2019) Semiotic realms: Codes, language, mind. A psychoanalytic perspective, Biosystems Vol. 182, Pp. 21-29, Elsevier.

Wilson, S. (2023) 'An urgency for metamodernism in an affectual structure of reason', *International Journal of Contemporary Humanities*, 7, pp. 2–15

Holmes, T. (2010). Exemplarity and Mediocrity: The Art of the Average from Bourgeois Tragedy to Realism. Baltimore: Johns Hopkins University Press.

Buenger, B.C. (1989) 'Max Beckmann's Ideologues: "Some Forgotten Faces"', *The Art Bulletin*, 71(3), pp. 453–479.

Chandler, D. (2007). Semiotics: The Basics. 2nd edn. London: Routledge.

Declercq, D. (2018) 'A definition of satire, and why a definition matters', *The Journal of Aesthetics and Art Criticism*, 76(3), pp. 319–330. https://doi.org/10.1111/jaac.12563

Chu, Y. (2022). P 272. On the hypoiconic structure of cartoons. Social Semiotics Vol 32.

Green, J.D., (1985.) P 66. Picasso's visual metaphors. Journal of Aesthetic Education, 19(4), pp.61-76.

Hutcheon, L. (1988). A Poetics of Postmodernism: History, Theory, Fiction. New York: Routledge.

Usborne, C. (2022) ‘Brush up on the meaning of Beckmann’s art’, The Guardian, 4 February. Available at: https://www.theguardian.com/artanddesign/2022/feb/04/brush-up-on-the-meaning-of-beckmanns-art (Accessed: 30 October 2025).

Delfani Baluch, F. (2022) ‘A study on Aristotle's theory of catharsis and empathy based on the function of mirror neurons with the functionalist approach’, *Journal of Arts and Humanities*, 11(1), pp. 1–11.

Bloomfield, M.W. (2001) ‘Allegory as interpretation’, *New Literary History*, 32(2), pp. 301–317. Baltimore, MD: The Johns Hopkins University Press.

Crisp, P. (2001) ‘Allegory: Conceptual Metaphor in History’ *Language and Literature,* 10(5), pp. 5–19,

Bourriaud, N. (2009) Altermodernism: Tate Triennial. London: Tate Publishing.

Kraut, R. (2020) ‘Altruism’, The Stanford Encyclopedia of Philosophy (Fall 2020 Edition). Available at: https://plato.stanford.edu/archives/fall2020/entries/altruism/ (Accessed: 30 October 2025).

Besgen, A. (1998) The effects of cubist design theory on modernism and post modernism. In Proceedings of the 4th International Conference on Design and Decision Support Systems in Architecture and Urban Planning, Eindhoven University of Technology, Maastricht, The Netherlands (P45-49)).

Jewitt, C. (2012). An *Introduction to Using Video Research*. NCRM Working Paper 03/12. London: National Centre for Research Methods. Available at: https://eprints.ncrm.ac.uk/id/eprint/2259/4/NCRM_workingpaper_0312.pdf (Accessed: 30 October 2025).

Brashier, N.M., and Marsh, E.J. (2020) ‘Judging Truth’, *Annual Review of Psychology*, 4(71), pp. 499-515. https://10.1146/annurev-psych-010419-050807

Broughton, M. (2019) ‘Visual Communication as Language’, *Medium*, 1 February. Available at: https://medium.com/@mattbroughtondesign/visual-communication-as-language-55b951f02839 (Accessed: 30 October 2025).

Keates, N. (2024) ‘A dress of dissent: normalization and socialisation, comedy, and the outsider’, *Sentio Journal*, 6, pp. 11–22.

Holub, R. (1992) Antonio Gramsci: Beyond Marxism and Postmodernism. London: Routledge.

Sartini, B. (2024). ICONGRAPH: Improved iconographic and iconological statements in knowledge graphs. In the European Semantic Web Conference (pp. 57-74). Cham: Springer Nature Switzerland.

Gaut, B. (2013) ‘Art and ethics’, in Gaut, B. and Livingston, J. (eds.) *The Routledge Companion to Aesthetics*. 3rd edn. London: Routledge, pp. 341-353.

Sutton, A. (2014). Art and the Unconscious: A semiotic case study of the painting process. online, University of Lapland. Available at: https://lauda.ulapland.fi/handle/10024/61720 (Accessed: 30 October 2025).

Crimp, D. (1979) ‘The End of Painting’, *October*, Vol. 16 Art World Folies, (spring 1981, pp. 69-86. Stable URL: https://www.jstor.org/stable/778375?origin=JSTOR-pdf&seq=1

Lawler, J. (1991) Behind the screens: nursing, Somology and the problem of the body. London: Churchill Livingstone.

Pym, W. (2018). Black Mirror Art as a social Satire. London: Saatchi Gallery.

Bourriaud, N. (2009) Altermodern: Tate Triennial 2009. London: Tate Publishing.

Yates, S., Dyson, S. & Hiles, D. (2008) 'Beyond normalization and impairment: Theorizing subjectivity in learning difficulties - theory and practice', *Disability and Society*, 23(3), pp. 247-258.

Jain, N., Gupta, V., Shubham, S., Madan, A., Chaudhary, A., and Santosh, K.C., (2022). P2. Understanding cartoon emotion using integrated deep neural network on large dataset. Neural Computing and Applications, 34(24), pp. 21481-21501.

Bains. P. (2006) The Primacy of Semiosis: An ontology of relations.
Toronto: University of Toronto Press.

Brassett, J. (2016) 'British comedy, global resistance: Russell Brand, Charlie Brooker, and Stewart Lee', *European Journal of International Relations*, 22(1), pp. 168-191. https://doi.org/10.1177/1354066115586816

Marx. K. (1976) Capital: A Critique of Political Economy, Vol. 1. London: Penguin.
Caron. J. E. (2020) 'Satire and the problem of Comic Laughter', *Comedy studies*, 11(2), pp. 171–182. https://doi.org/10.1080/2040610X.2020.1729485

Declercq, D. (2021) Satire, Comedy and Mental Health: Coping with the Limits of Critique. Leeds: Emerald Publishing Limited. https://doi.org/10.1108/9781839096662

Morris, R (2018) Toward the Cartoon. Critical Inquiry 45:1, 122-129. University of Chicago Press Journals. P.125 ISN: 0093-1896

Comic Irony and Narrative Coping, Satire, Comedy and Mental Health: Coping with the Limits of Critique. DeClercq D. (2021) Emerald Publishing.

Boland, T. (2012) ‘Critical Comedy: Satire, Absurdity, and Ireland's Economic Crash’, Irish Political Studies 27(3), pp. 440-456. https://doi.org/10.1080/07907184.2012.693915

Faust, C. (2016) ‘Haptic aesthetics’, Proceedings of the Transimage Conference, Plymouth, UK, 1–3 July 2016. London: Royal College of Art.

Toom, A. (2012) ‘Considering the artistry and epistemology of tacit knowledge and knowing’, Educational Theory, 62(6), pp. 621-640,

Lesses, G. (1998) ‘Content, Cause, and Stoic Impressions’, *Phronesis* 43(1), pp. 1-25.

Owens, C. (Summer 1980) ‘The Allegorical Impulse’, *October*, Vol. 13 pp. 58-80. Stable URL: http://www.jstor.org/stable/3397702

Murdoch, H. A. (2023) ‘Creolization, Hybridity and Archipelagic Thinking: Interrogating Inscriptions of Postcolonial Agency’, *The Cambridge Journal of Postcolonial Literary Inquiry,* 10(1), pp. 104-120.

Summers, D. (1981) ‘Cubism as a Comic Style’, The Massachusetts Review, 22(4), pp. 641-659.

Donnelly, J. (1984) ‘Cultural Relativism and Universal Human Rights’, *Human Rights Quarterly*, 6(4), pp. 400-419.

Anushiravani, A. and Foroozani. S. (2015) ‘Deconstruction in painting: An application of deconstruction theory in selected paintings of Pablo Picasso’*, IJASOS-International E-journal of Advances in Social Sciences*, 1(2), pp. 89 – 93. https://doi.org/10.18769/ijasos.01482

Ranciere, J. and Corcoran, S. (2010) Dissensus on Politics and Aesthetics. London: Continuum.

Cann, R.L. (1988) ‘DNA and human origins’, Annual Review of Anthropology, 17, pp. 127–143

Arneson, R. (2013) ‘Egalitarianism’, in Zalta, E.N. (ed.) The Stanford Encyclopedia of Philosophy (Summer 2013 Edition). Stanford University. Available at: https://plato.stanford.edu/archives/sum2013/entries/egalitarianism/ (Accessed: [2nd November 2025]).

Essential Vermeer (2025) ‘“Inventing” or Drawing’, Essential Vermeer. Available at: https://www.essentialvermeer.com/technique/technique_drawing.html#:~:text=%22In%20a%20painter's%20studio%2C%20the,or%20sponge%20to%20facilitate%20corrections.) (Accessed: [2nd November 2025])

Shapiro, L. and Spaulding, S. (2024) ‘Embodied cognition’, in Zalta, E.N. and Nodelman, U. (eds.) The Stanford Encyclopedia of Philosophy (Summer 2024 Edition). Stanford University. Available at: https://plato.stanford.edu/archives/sum2024/entries/embodied-cognition/ (Accessed: [2nd November 2025]).

Zahavi, D. (2023). Empathy, Alterity, Morality. In M. Englander, & S. Ferrarello (Eds.), Empathy and Ethics (pp. 489-500). Rowman & Littlefield Publishers

Gosepath, F. (2021) ‘Equality’, in Zalta, E.N. (ed.) The Stanford Encyclopedia of Philosophy (Spring 2021 Edition). Stanford University, pp. 2–3. Available at: https://plato.stanford.edu/archives/spr2021/entries/equality/ (Accessed: [2nd November 2025]).

Bochner, A.P. (2017) ‘Ethical autoethnography: is it possible?’, *International Review of Qualitative Research*, 10(4), pp. 359–370.

Foster, H. (1986) Recoding: Subversive Signs. Art, Spectacle, Cultural Politics. Seattle, Bay Press.

Skukauskaite. Audra. Inci Yilmazli Trout, and Kaye A. Robinson. (2022) 'Deepening reflexivity through art in learning qualitative research.' *Qualitative Research* 22(3), pp. 403–420. https://doi.org/10.1177/1468794120985676

Gosepath, F. (2021) 'Equality', in Zalta, E.N. (ed.) The Stanford Encyclopedia of Philosophy (Summer 2021 Edition). Stanford University. Available at: https://plato.stanford.edu/archives/sum2021/entries/equality/ (Accessed: [2nd November 2025]).

Durão, M.J. (2009) 'Embodied Space: A Sensorial Approach to Spatial Experience', AIP Conference Proceedings, 1103(1), pp. 399–406. American Institute of Physics. Available at: https://astrosociology.org/Library/PDF/Durao_SPESIF2009.pdf (Accessed: [2nd November 2025]).

Gadd, C.S., Steen, E.B., Caro, C.M., Greenberg, S., Williamson, J.J. & Fridsma, D.B. (2020) 'Domains, tasks, and knowledge for health informatics practice: results of a practice analysis', Journal of the American Medical Informatics Association, 27(6), pp. 845–852.

Brown, J. (2022) 'Eric Fischl: Bad Boy (1981)', Narrative Painting. Available at: https://narrativepainting.net/eric-fischl-bad-boy-1981/ (Accessed: [2nd November 2025]).

Winner, E. (2014) 'A hypothesis and a program for research', Archives of Neurology, [volume(issue)], p. 22. pp. 428-59

George, T. (2021) 'Hermeneutics', in Zalta, E.N. (ed.) The Stanford Encyclopaedia of Philosophy (Winter 2021 Edition). Stanford University. Available at: https://plato.stanford.edu/archives/win2021/entries/hermeneutics/ (Accessed: [2nd November 2025]).

Armstrong, P.B. (2005) 'Phenomenology', in Groden, M., Kreiswirth, M. & Szeman, I. (eds.) *The Johns Hopkins Guide to Literary Theory and Criticism* (2nd edn). Baltimore & London: Johns Hopkins University Press, pp. 562–566.

Smith, D.W. (2013) 'Phenomenology', in Zalta, E.N. (ed.) The Stanford Encyclopedia of Philosophy (Fall 2013 Edition). Stanford University. Available at: https://plato.stanford.edu/archives/fall2013/entries/phenomenology/ (Accessed: [2nd November 2025]).

Montag, W. (1995) '"The Soul is the Prison of the Body": Althusser and Foucault, 1970–1975', *Critical Inquiry*, 21(3), pp. 415–434.

Janssen, D.A. (2003) 'Time to Lose Faith in Humanity: The Simpsons, South Park, and the Satiric Tradition', Studies in Popular Culture, 26(1), pp. 205–213.

Ponton, D.M. (2022) '"Never in my life have I heard such a load of absolute nonsense. WTF": Political satire on the handling of the COVID-19 crisis', Russian Journal of Linguistics, 25(3), pp. 767–788.

Colebrook, C. (2019) 'A Cut in Relationality: Art at the End of the World', *Angelaki: Journal of the Theoretical Humanities*, 24(3), pp. 175–189. Routledge.

Emmeche, C. and Hoffmeyer, J. (1991) 'From language to nature: the semiotic metaphor in biology', Semiotica, 84(1/2), pp. 1–42.

Mann, D. (2020). Gestalt therapy: 100 key points and techniques. London: Routledge.

Robertson, R. (1994) 'Globalization or glocalization?', The Journal of International Communication, 1(1), pp. 191-208. http//:DOI10.1080/13216597.2012.709925

Pallasmaa, J. (2000) '[Title of article]', Architectural Review, 207(1), pp. 78–84.

King, E., Bernstein, J.M., Dean, C., van Eck, C., Flood, F.B., Gamboni, D., Garnett, J., Rosser, G., Meyer, J., Mizuta, M.E. and Payne, A., (2012). Notes from the field; Anthropomorphism. The Art Bulletin, 94(1), pp.10-31.

George, T. (2021) 'Hermeneutics', in Zalta, E.N. (ed.) The Stanford Encyclopedia of Philosophy (Winter 2021 Edition). Stanford University. Available at: https://plato.stanford.edu/archives/win2021/entries/hermeneutics/ (Accessed: [3rd November 2025]).

Bonefeld, W. (2010) 'History and human emancipation: struggle, uncertainty, and openness', Critique: Journal of Socialist Theory, 38(1), pp. 59–75.

Roos, D. (2019) '7 Ways the Printing Press Changed the World', HISTORY. Available at: https://www.history.com/articles/printing-press-renaissance (Accessed: [3rd November 2025]).

'Homo Viator: A Comparative Perspective.' Desislava, D. (2022 pp.98-99.) Intercultural Relations 2 Is.12.

Desislava, D. (2022) 'Homo Viator: A comparative perspective', Intercultural Relations, 2(12), pp. 97-107. https://doi.org/10.12797/RM.02.2022.12.07

Howard, R. (2013) 'Relational aesthetics: visual art and social structure – the social semiotics of relational art', Visual Communication, 12(2), pp. 212–230. http://doi.org/10.1177/1470357212471595

Innis, R.E., (2012) Meaningful connections: Semiotics, cultural psychology, and the forms of sense. The Oxford Handbook of culture and Psychology, pp. 255-276.

Sauls, A. (2012) 'Hegel's aesthetics, how sense of place works: mapping epistemological symbols of memory and projection', Journal of Literature and Art Studies, 2(6).

Alarcão, J. (2023) ‘Insights of an ecological artist’, *Insights of an Eco Artist*. Available at: https://www.insightsofayoungecologicalartist.com/art-and-politics/the-transformative-potency-of-satire%3A-interview-with-john-hogan?fbclid=IwAR3SKeM0qhugsUzosVWPi1UHFKy1b_SsmwdmH1Dpxwg_AutwrvILOgPOGD8 (Accessed: [3rd November 2025]).

Moravčíková, E. (2022) ‘Human downgrading: the concept of human degradation on social media’, Communication Today, 13(1), pp. 30–45. Available at: https://communicationtoday.sk/human-downgrading-the-concept-of-human-degradation-on-social-media/ (Accessed: [3rd November 2025]).

Copson, A. (n.d.) ‘Booklet’. London: Humanists UK, p. 6. Available at: https://humanists.uk/

(Accessed: [November 3, 2025).

Roukes, N. (1997) Humour in Art: A Celebration of Visual Wit. New York: Davis Publications.

Hawker, R. (2009) ‘Idiom post-medium: Richter painting photography’, Oxford Art Journal, 32(2), pp. 265–283. https//:DOI:10.1093/oxartj/kcp020

Kant, I. (1970) ‘An answer to the question: What is Enlightenment?’, in Reiss, H. (ed.) Kant's Political Writings. Cambridge: Cambridge University Press, pp. 59–64.

Zahavi, D. (2011) ‘Intersubjectivity’, in Dermot Moran (ed.) The Routledge Companion to Phenomenology. London: Routledge, pp. 180–196.

Thomson, P. (2021). Into Art: Peter Thomson with Ken Currie. Available at: https://intocreative.co.uk/peter-thomson-with-ken-currie/ (Accessed: [3rd November 2025]).

Moran. D. (2002) Introduction to phenomenology. London: Routledge.

Adamson, N. and Goddard, L. (2012) ‘Introduction – artists statements: origins, intentions, exegesis’, Forum for Modern Language Studies, 48(4), pp. 361–378. Oxford: Oxford University Press.

Anderson, S.R. (2020) ‘Investigating how Stoicism influences empathy for pain: a cross-cultural neuroimaging study’, University of Miami. Available at: https://scholarship.miami.edu/esploro/outputs/doctoral/Investigating-How-Stoicism-Influences-Empathy-for/991031453089802976 (Accessed: [3rd November 2025]).

Rancière, J. (1991) The Ignorant Schoolmaster: Five Lessons on Intellectual Emancipation. Translated by K. Ross. Stanford: Stanford University Press.

Bourriaud, N. (2015) The Exform. London: Verso Futures.

Freud, S. (1927). Jokes *and Humour*. Cited in: Saracoglu, K. (2019) *Medienwissenschaft, B.A.*, pp. 11.

Saracoglu, K. Medienwissenschaft, B. A. (2019) ‘Jokes and Humour: Seeing Freud’s theory from Different Perspectives.’. Available at: https://www.academia.edu/70467593/JOKES_AND_HUMOUR_SEEING_FREUD_S_THEORY_FROM_DIFFERENT_PERSPECTIVES (Accessed: [3rd November 2025]).

Shreejan, S. (2025.) pp.45-47 Lines that sell: The artistic integrity of caricature and cartoons through a fine arts lens. Journal of Creative Research Insights

Matthews, M.P. (2002) ‘Kant's sublime: a form of pure aesthetic reflective judgment’, The Journal of Aesthetics and Art Criticism, 54(2), pp. 165–177.

Allan, K. D. (2010) ‘Ed Ruscha, Pop Art, and Spectatorship in 1960s Los Angeles’, *The Art Bulletin*, 92(3), pp. 231–249. doi: 10.1080/00043079.2010.10786129.

Emirbayer, M. (1997) ‘Manifesto for a relational sociology’, American Journal of Sociology, 103(2), pp. 281–317. https://doi.org/10.1086/231209

Toadvine, T. (2023) ‘Maurice Merleau-Ponty’, The Stanford Encyclopedia of Philosophy (Winter 2023 Edition), ed. E. N. Zalta. Available at:

https://plato.stanford.edu/archives/win2023/entries/merleau-ponty/ (Accessed: [3rd November 2025]).

Shilliam, R. (2010) 'Modernity and modernization', Oxford Research Encyclopedia of International Studies. Oxford: Oxford University

Ciuk, D. J. Rottman. J (2021) 'Moral Conviction, Emotion, and the Influence of Episodic versus Thematic Frames', *Political Communication,* 38(5), pp. 519-538. https://doi.org/10.1080/10584609.2020.1793847

Gowans, C. (2021) 'Moral relativism', *The Stanford Encyclopedia of Philosophy* (Spring 2021 Edition), ed. E.N. Zalta. Available at: https://plato.stanford.edu/archives/spr2021/entries/moral-relativism/ (Accessed: [3rd November 2025).

Raz, J. (1998) 'Multiculturalism', Ethics, 11(3), pp. 193–212. https://doi.org/10.1111/1467-9337.00086

Song, S. (2020) 'Multiculturalism', The Stanford Encyclopedia of Philosophy (Fall 2020 Edition), ed. E.N. Zalta. Available at: https://plato.stanford.edu/archives/fall2020/entries/multiculturalism/ (Accessed: [3rd November 2025]).

'Jungian Arts-Based Research: What it is, why do it, and How.' Rowland, S. (2022 p. 2.) Journal of Symbols & Sand play Therapy.

Rowland, S. (2022) 'Jungian arts-based research: what it is, why do it, and how', Journal of Symbols & Sandplay Therapy, pp. 2–15. doi: https://doi.org/10.12964/jsst.22001

Ercolino, S. (2018) 'Negative empathy: History, theory, criticism', *ORBIS Litterarum*, 73(3). 243-262. https://doi.org/10.1111/oli.12175

Jackson, L. (2007) 'Nietzsche and Postmodern Education', *Ohio Valley Philosophy of Education Society,* Available at: https://files.eric.ed.gov/fulltext/EJ1072400.pdf (Accessed: [3rd November 2025]).

Frew, J.E.H. (2023) 'Painting as a Post-digital Formalism.', *Journal of Contemporary Painting*, 9(2), pp.167-191.

Trzynadlowski, J., (1982). Aesthetic determinants of the satirical cartoon. P6

Joselit, D. (2002) 'Painting travesty', in The Whitney Biennial Catalogue. New York: Whitney Museum of American Art.

Muller, B. (2007) Parody: Dimensions and perspectives. London: Routledge.

Scruton, R. (2012) 'Photography and Representation' *Critical Inquiry*, 7(3), pp. 577-603, https://doi.org/10.1086/448116

Snyder, J. and Allen, N. W. (1980) 'Photography, Vision, and Representation.' *Critical Inquiry*, 2(1), pp. 143-169. https://doi.org/10.1086/447832

Haack, S. (2019) 'Post "post-truth": are we there yet?', *Theoria*, pp. 261–278.

Lyotard, J.F. (1984) Postmodernism, or the Condition of Postmodernity: An introduction. Minneapolis: University of Minnesota Press.

Berlin, J.A. (1992) 'Poststructuralism, cultural studies, and the composition classroom: postmodern theory in practice', Rhetoric Review, 11(1), pp. 1–15. London: Taylor & Francis, Ltd.

Negri, A. (2013). Potency and ontology: Heidegger and Spinoza. New York: Columbia University Press.

Allen, A. (2017) ‘Power/knowledge/resistance: Foucault and epistemic injustice’, in The Routledge Handbook of Epistemic Injustice. London: Routledge.

Seltin, J. (2009) ‘Production of the post-human: Political economies of bodies and technology.’ *Parrhesia*, 8, pp. 43–59.

Tapodi, Z. (2015) ‘Quo Vadis, Homo Viator?’ *Philologica*, 1, pp. 113–21.

Ingram, J.D. (2013). Radical cosmopolitics: The ethics and politics of democratic universalism. New York: Columbia University Press.

‘Realism and great power subversion.’ Wohlforth, W. C. (2020. p. 460)

Gaiger, L.I. (2022) ‘Reciprocity: A way to understand the role of the social and solidarity economy in the past and in the future’, Proceedings of the Congreso International del CIRIEC (International Centre of Research and Information on the Public, Social and Cooperative Economy), Valencia, Spain, pp. 14–15.

Fook, J. (1999) ‘Reflexivity as Method’, *Annual Review of Health Social Science*, 9(1), pp. 11-20.

Marx, K. (1845/1970). Theses on Feuerbach, McLellan, D. (ed.) Karl Marx: Selected Writings. Oxford: Oxford University Press.

Riley, H. (2011) ‘Relational Art as Social Semiotic.’ *International Journal of the Arts in Society*, 6(3): pp. 21-32. https://doi.org/10.18848/1833-1866/CGP/v06i03/36032

Cait, C.A. (2008) ‘Relational theory’, in Turner, F.J. (ed.) Theoretical perspectives for direct social work practice: A generalist-eclectic approach. New York: Routledge.

Nexon, D.H. (2010) ‘Relationalism and new systems theory’, in Albert, M., Cederman, L.-E. and Wendt, A. (eds.) New systems theories of world politics. London: Palgrave Macmillan.

Hollway, W. (2010) ‘Relationality: the intersubjective foundations of identity’, in Wetherell, M. and Mohanty, C.T. (eds.) The SAGE Handbook of Identities. London: SAGE Publications, pp. 216–232.

Kan, W.S. and Lejano, R.P. (2023) ‘Relationality: the role of connectedness in the social ecology of resilience’, *Int. J. Environ. Res. Public Health*, *20*(5), pp. 38-65; https://doi.org/10.3390/ijerph20053865

Karmel, P. (2023) Sign and Symbol in Picasso. In Arts (Vol. 12, No. 5, p. 200). MDPI.

MacFarlane, J. (2006) ‘Relativism and Disagreement’, *Philosophical studies*, 132(1), pp. 17-31.

van den Akker, R., Gibbons, A. and Vermeulen, T. (2017) *Metamodernism: historicity, affect, and depth after postmodernism*. London: Rowman & Littlefield International.

Van Gerwen, R. and Wollheim, R. (eds.) (2001) Richard Wollheim on the art of painting: art as representation and expression. Cambridge: Cambridge University Press.

Shefte, K.H.M. (2007) ‘Romantic globalization: Martin Kippenberger's Metro-Net’, Monatshefte, 99(1), pp. 22–30. Madison, WI: University of Wisconsin Press.

Conden, C. (2012) ‘Satire and Definition’, *Humour*, 25(4), p. 356-377.

Satire as the Comic Public Sphere Postmodern “Truthiness” and Civic Engagement

Caron, J. E. (2021) ‘Satire as the Comic Public Sphere: Postmodern ‘Truthiness’ and Civic Engagement.’ Pennsylvania: Pennsylvania University State Press.

Declercq, D. (2021). Satire, comedy, and mental health: Coping with the limits of critique. Emerald Publishing. https://doi.org/10.1108/9781839096662

Black, J. (2001) ‘Semantics and Ethics of Propaganda.’ *Journal of Mass Media Ethics*, 16(2/3), pp. 121-137. https://doi.org/10.1080/08900523.2001.9679608

Curtin, B. (2009) 'Semiotics and visual representation.' Available at: https://www.academia.edu/71676171/Semiotics_and_Visual_Representation (Accessed: [3rd November 2025]).

Keen, W. 2018. Signs and Society. Semiosis Research Center at Hankuk University of Foreign Studies, 6(1), p. 64.

Rambo, C. (2007) 'Sketching as Autoethnographic Practice Symbolic Interaction' 30(4), pp. 531-542. Cristina, B., Muldoon, R. & Sontuoso, A., 2023. Social Norms. The Stanford Encyclopedia of Philosophy. Available at: https://plato.stanford.edu/archives/win2023/entries/social-norms/ [Accessed 3 November 2025].

Badura-Triska, E. Neuburger, S. (2008) cited in: Bonart, online.) Museum moderner Kunst Stiftung Ludwig Wien (MUMOK) in Vienna (2008), Online: https://www.bonart.cat/en/n/43670/quotbad-paintingquot-a-project-by-carlos-pazos-in-canframis#:~:text=In%20a%20later%20inflection%2C%20made%20by%20Eva,of%20Bad%20Art%20(MOBA)%2C%20in%20Boston%20(USA)

Baqutayan, S. M. S. (2015) 'Stress and coping mechanisms: A historical overview.' *Mediterranean Journal of Social Sciences,* 6(2) S1,

Doan S. N., Dich, N. and Evans, G. W. (2016) 'Stress of stoicism: Low emotionality and high control lead to increases in allostatic load.', *Applied Developmental Science*, 20(4), pp. 310-317. DOI 10.1080/10888691.2016.1171716

Portelli, J. P. Eizadirad, A. (2018) 'Subversion in education: Common misunderstandings & myths.' *The International Journal of Critical Pedagogy*, 9(1), pp. 53-72.

Léith, C. M. (2004) 'Surveying Contemporary Painting', *CIRCA*, 109, Autumn 2004, p. 59.

Carter, M. J. Fuller, C. (2015) ‘Symbolic interactionism.’, *Sociopedia isa.*

Carter, M. Fuller, J. (2016) . C. Roos. D. (2023). ‘Symbols, meaning, and action: The past, present, and future of symbolic interactionism’, *Current Sociology*, 64 (6), pp.931-961.

Hewitt, J. P (2003) ‘Symbols, objects, and meanings.’ Handbook of symbolic interactionism.

Hewitt, J.P., 2003. Symbols, objects, and meanings. In: L.T. Reynolds & N.J. Herman-Kinney, eds. Handbook of Symbolic Interactionism. Walnut Creek: Alta Mira Press, pp.307–325.

Adair, S. (2020) The Aesthetic use of the logical functions in Kant's Third Critique. Boston: De Gruyter (2018)

McCraty, R. & Deyhle, A., 2016. The science of interconnectivity: Exploring the Human-Earth Connection. Boulder Creek, CA: Heart Math Institute.

Low, S. M. (2009). ‘Towards an anthropological theory of space and place’*,* *Semiotica*. 175, https://doi.org/10.1515/semi.2009.041

‘Bad painting exhibition manifesto’. Tucker, M .(1978. p.4) The New Museum.

Available at: Prints - New Museum Digital Archive (Accessed: [3rd November 2025]).

Singh, M. and Thakur, M., (2025.) Lines that sell: the artistic integrity of caricature and cartoons in visual branding through a fine arts lens. *Shodh Shreejan: Journal of Creative Research Insights*, *2*(1), pp.43-56.

Higgie, J. (2004) The Artists Joke: Documents of Contemporary art. Farquharson, L. London: Whitechapel. MIT Press.

Fukumoto, E., 1997. The author effects after the death of the author: Copyright in postmodern age. Washington Law Review, 72, pp. 903–934.

Williamson, V., Sharon, A.M., Link, S. & Greenberg, N., 2018. Occupational moral injury and mental health: Systematic review and meta-analysis. The British Journal of Psychiatry, pp. 212-339.

Schopenhauer. A. (1818-1819/2000). The World at Will and Representation Vol 2., London: Dover Publishing.

Sheldon, K.M. & Lyubomirsky, S., 2012. The challenge of staying happier: Testing the hedonic adaptation prevention model. *Personality and Social Psychology Bulletin*.

'The Digital Economy: What is new and what is not? Structural change and economic dynamics.' Carlsson, B. (2004. p. 246.) Elsevier.

Potrafke, N. (2014) 'The Evidence on Globalization.' CESifo Working Paper, No. 4708, Center for Economic Studies and ifo Institute (CESifo), Munich. Available at: https://www.ifo.de/DocDL/cesifo1_wp4708.pdf (Accessed: [3rd November 2025]).

Killeen, P. R. (2001) 'The Four Causes of Behavior'. *Current Directions in Psychological Science*, 10(4), pp. 136–140. https://doi.org/10.1111/1467-8721.00134

Hirst, P. & Thompson, G., 2002. The future of globalization. Cooperation and Conflict, 37(3), pp. 247–265. Available at: https://www.jstor.org/stable/45084056

Holm, N., 2023. The limits of satire, or the reification of cultural politics. *Thesis Eleven*, February. https://doi.org/10.1177/07255136231154266

Graw, I. (2018) The Love of Painting: Genealogy of a success medium. Berlin: Sternberg Press.

Bartholomew, R. E. Radford, B (2012). The Martians Have Landed. A History of Media-Driven Panics and Hoxes, North Carolina: Macfarland and Company.

Sypher, W., 1956. The meanings of comedy. In: W. Sypher, ed. Comedy. New York: Doubleday & Company, pp.193–258.

Franciscono, M. (1973) 'The Imagery of Max Beckmann's The Night', *Art Journal*, 33(1), 18–22. https://doi.org/10.1080/00043249.1973.10793186

Mascolo, M.F. & Kallio, E., 2020. The phenomenology of between: An intersubjective epistemology for psychological science. Journal of Constructivist Psychology, 33(1), pp.1–28.

Mc Donald, P. (2012) 'The Philosophy of Humour.' Philosophy insights.

Elias, A.J., 1996. 'The postmodern turn on the Enlightenment', *Contemporary Literature*, 37(4), pp.533–558. University of Wisconsin Press.

LeBoeuf, M (2007) 'The Power of Ridicule: An Analysis of Satire.' University of Rhode Island

LeBoeuf, M (2007) 'The Power of Ridicule: An Analysis of Satire.' University of Rhode Island

Available at https://digitalcommons.uri.edu/cgi/viewcontent.cgi?params=/context/srhonorsprog/article/1065/&path_info=The_Power_of_Ridicule.pdf (Accessed: [3rd November 2025]).

Caron, J.E., 2016. The quantum paradox of truthiness: Satire, activism, and the postmodern condition. Studies in American Humour, 2(2), pp.153–181. Available at: https://doi.org/10.5325/studamerhumour.2.2.0153

Bourriaud, N. (2009). The Radicant, Berlin: Sternberg Press.

Niven, A. (2023) The North will rise again: In search of the future in Northern Heartlands***.*** ***London:*** Bloomsbury.

Guentchev, D. 'The Role of Painting in the Phenomenology of Merleau-Ponty.' (2010) *ASAGE: American Society for Aesthetics Graduate E-Journal*, 2(2),

Nunez, C (2009) 'The self-portrait: A powerful tool for self-therapy.' *European Journal of Psychotherapy and Counselling,* (1), pp. 51-61.DOI:10.1080/13642530902723157

Hatala, A. R. (2012) 'The status of the Biopsychosocial model in health psychology: Towards an integrated approach and a critique of cultural conceptions.', *Open Journal of Medical Psychology*, 1(4). DOI: 10.4236/ojmp.2012.14009

Ranciere, J. (2011) 'The Thinking of Dissensus: Politics and Aesthetics.' *The Philosophical Review*, p. 2-3.

Sabine, G. H (1952) 'The Two Democratic Traditions', *The Philosophical Review*, 61(4), pp. 451-474.

Graw, I., 2016. The value of liveliness: Painting as an index of agency in the new economy. In: C. Joselit & D. R. Meyer, Eds, Painting Beyond Itself: The Medium in the Post-Medium Condition. Berlin: Sternberg Press, pp.79–102.

Graw, I., 2012. The value of painting: Notes on unspecificity, indexicality, and highly valuable quasi-persons. In: I. Graw, D. Birnbaum & N. Hirsch, eds. Thinking Through Painting: Reflexivity and Agency Beyond the Canvas. Berlin: Sternberg Press, pp.

Graw. I. (2016) 'The value of painting: Notes on unspecificity, indexicality and highly valuable quasi-persons.' In: Beth Harland & Sunil Manghani Eds. Painting: Critical and Primary Sources, London: Bloomsbury.

Suddick, K. M. Cross, V. Vuoskoski, P. Galvin, K. T. & Stew, G. (2020). 'The Work of Hermeneutic Phenomenology', *International Journal of Qualitative Methods*, 19, p 238.

Fiserova, M. (2018) 'There's No Regime beyond Representation: Deconstructing Rancière's Antinomies', *Philosophy Today*, 62(1), pp.215-234.

Morris, R (2018) 'Toward the Cartoon.' *Critical Inquiry*, 45 (1), pp. 122–129. https://doi.org/10.1086/699576

Corzo, J. R. F. (2021) 'Truth and universality: A Necessary Antinomy?', Sophia 31, Universidad Politécnica Salesiana del Ecuador. https://doi.org/10.17163/soph.n31.2021.01

Rose, G., 2001. Visual methodologies: An introduction to researching with visual materials. London: Sage Publishing.

Fry, C. (2019) 'Visuality and the haptic qualities of the line in generative art.' 22nd Generative Art Conference. Available at: https://generativeart.com/GA2019_web/10_C_Fry_2_168x240.pdf (Accessed: [3rd November 2025]).

Khalil, E. L. (2004) 'What is Altruism?' *Journal of economic psychology,* 25(1), pp. 97-123 https://doi.org/10.1016/S0167-4870(03)00075-8

Bizumic, B. Duckitt, J. (2012) 'What Is and Is Not Ethnocentrism? A Conceptual Analysis and Political Implications. *International Society of Political Psychology*. 33(6), pp. 887- 909.

Copson, A. (2015.) 'What is Humanism?', In: Andrew Copson & A. C. Grayling Eds. The Wiley Blackwell Handbook of Humanism. London: Wiley-Blackwell.

Harman, G. (1978) 'What is moral relativism?', In: Values and Morals: Essays in Honor of William Frankena. Stevenson, C. Brandt, R. Eds. Dordrecht: Springer Netherlands, (pp. 143-161).

Tanke, J.J. (2010). 'Why Rancière Now?', *The Journal of Aesthetic Education*, 44(2), pp. 1-17. https://dx.doi.org/10.1353/jae.0.0083.

Giles, T. (1981) 'Woman's images of men.', *Art monthly,* No 43. p.19.

Valsiner, J, (2012). The Oxford Handbook of Culture and Psychology. (2012). Oxford University Press, p.1

Appendixes

Appendix A.

Bourriaud's inclusion of paintings within the Tate Britain Tate Triennial 2009, altermodernity exhibition, encompassed abstraction, installation, and text driven work. The exhibition also included figurative painters such as Rawenchaul, (See Page 136). Illustrated are two extra artists I have chosen from the exhibition. Allan Kaprow is considered the forerunner of painting that extends into the gallery space, particularly in his pioneering 'happening' work in the 1950s and 1960s. Franz Ackermann, a German artist, may be seen to be influenced by Kaprow. Ackermann pushes the boundaries of painting, abstracting, and contextualizing his work as an installation, an extension of the painted surface. Ackermann uses recognized imagery and colouration within his abstracts, often using architectural and signage elements. Signs, codes, and artifacts spill-out into the gallery space acting as an extension of the two-dimensional painting into a three-dimensional space within the gallery.

This extending of a universally recognized painting into the world of a universal audience, may hold an analogous premise that Bourriaud had imagined within his altermodern manifesto; this new universalism is based on translations, subtitling and generalized dubbing. Today's art explores the bonds that text and image, time and

space weave between themselves. Artists are responding to a new globalized perception. They traverse a cultural landscape saturated with signs and create new pathways between multiple formats of expression and communication. (Bourriaud. N. Altermodern manifesto. 2009. Pg 1)

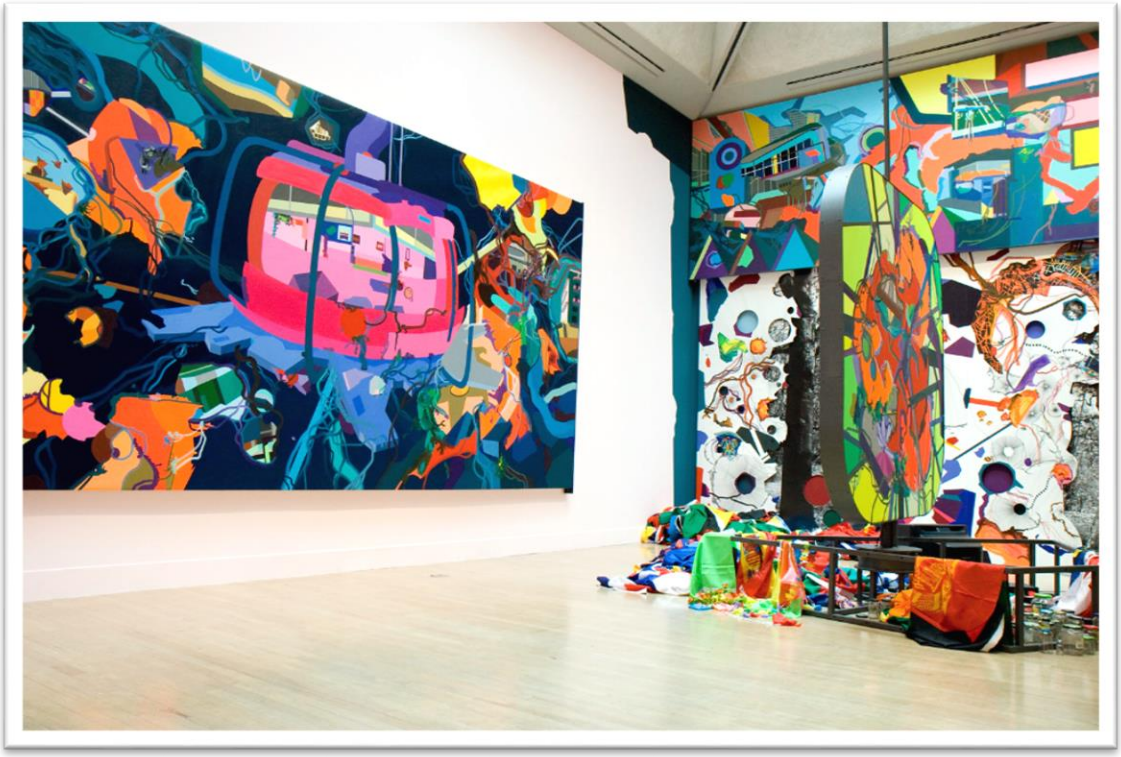


Figure 46. Franz Ackermann, Gateway-Getaway, 2008-09, Collage, Installation.

The second artist that Bourriaud included in the altermodern Tate exhibition is Bob and Roberta Smith. (Patrick Brill). Brill's work oscillates abstraction and pure typography, reminiscent of fairground typography, and characterized by vibrant, hand-drawn lettering. These designs utilised bold outlines and pronounced shadows to create a sense of vitality. Typography in art of course, is nothing new; Ed Ruscha's work in the 1950s and 60s featured bold, graphic text. He used text to challenge its

traditional communicative role, turning it into a visual element that could evoke emotions and ideas. Ruscha's impact is evident in the work of artists like Barbara Kruger and Jenny Holzer, who also use text as a core component of their art. (Ken. D. A. 2010)

Figure 47. Bob and Roberta Smith, 2009, I wish I could have voted for Barack Obama, Tate Britain Tate Triennial, 2009, 96 x 96 in

Bob and Roberta Smith's subject matter is often whimsical, trite, and cynical, which may be considered satirical in nature, especially his politically charged capitalist counterculture work. The reasoning for Bob and Roberta smith's inclusion in the altermodern exhibition, may be understood in the context of this satirical stance; Bourriaud's interest in the 1973 oil crisis was the moment when a de-connection appeared between capitalism, natural resources, and production, and this had a

consequence for twentieth-century modernism. In the current economic climate, altermodernism dwells on a similar failure of capitalism. (Carey Thomas. L. 2009. Online)

The satirical content within my work, its relation to altermodernity, alongside my reasoning for choosing a figurative style, and the techniques employed to accomplish the work will now be discussed.

The author's painting process

One of the first paintings I created was inspired by my admiration for Neo Rauch's work. Specifically, his early work, a representational style, including an unapologetic stance of painting within the classical art tradition, reminiscent and taking cues from, Rubens, and Caravaggio of the Baroque period. A majority of contemporary painters have seemingly disregarded Neo Rauch's regeneration of classical motifs, in favor of more modern contemporary styles such as zombie formalism, abstract and conceptual styles of painting. My work avoids the conventions of art, either in terms of traditional art history or tastes of contemporary fashion. I maintain a semblance for traditional skills and techniques; my work is not in the 'Bad painting' contemporary style. The reasoning for my continuation of the representational tradition is because I acknowledge the painting masters of history, I respect them, and their work. Secondly, representational painting has an immediate effect on audiences as they relate to images of themselves; it is accessible and readable. I conjure up ideas for images which have their origins in my own life experience (expressive, autoethnography). The work may be a subject I feel strongly about or disagree with. Something I have experienced or observed, heard, or felt. (Mimetic) I do not make work unless it has a strong idea or feeling at its base. I possess an innate creative regulatory structure, in that, the work travels through a mindful process of inclusion and exclusion. Aesthetic

knowledge is utilised to offer personal and technical critique. I ask myself, has the painting worked, do the pictorial relationships have substance, i.e.; Design, perspective, tonality, atmosphere, and with the use of figuration (anatomy, physiology, technical prowess). I possess high personal and artistic standards. I am rarely satisfied with my work on completion. If my creativity is disappointing, anger and frustration will present, I have destroyed much work throughout my career. Even when all the regulatory principles are adhered to, it may fail the overall aesthetic, an unsuccessful narrative, or the presence of an uncompromising personal angst. The few works that succeed in being accepted are retained as a mark of personal and aesthetic attainment. However, I do acknowledge that a painting is never really finished. I have a structured process, when I arrive at the processes end, there is always a reflective period when I move the work out of my sight. I then return to it, sometimes years later. My imagined concept also must fulfill my agenda in relation to audience accessibility and readability (pragmatic). For the purpose of the practice element of my PHD, I created a visual language that would encompass both alter modernist ideology, and the codification of a relational satire. My research has indicated that satire can exist in a multitude of forms. Its visual pluralism can be understood and measured within a codification system. My research has shown that satire can exist as both a politically charged anti-establishment critique, of political characters and parties, or as a visual critique with political overtones, a critique of the systems *themselves*, the cause and effect of socio-economic dysfunctionality. The codification of my work can be observed in two ways, Firstly, the aesthetic functions; colour, tone, ambience, design, composition, humour, characterization, and movement; and secondly, iconography- signage systems, analogy, parody, metaphor, subversion, and irony.

Method

Invention and the free manipulation of oil paint work in unison. Multifarious techniques are employed to achieve the best possible results. The initial concept is both analyzed for its design and composition, (aesthetics/formal constructs) and how the idea may fulfill my objectives for a relational satire. I go through a process of exchanges within my mind's eye, I visualize the initial concept for an idea, I may move elements around, edit, cancel an image, or begin again. Other times I feel so strongly about a subject that everything is resolved quickly, and I hurriedly put the information down onto the canvas. On occasion I may produce a rough visual in graphite of parts of the image, or occasionally the whole image is drawn out with a view to being scaled up. The choice of the scale of my work may be dictated by the severity of importance of the particular subject matter, for example a very large-scale work to make a bold statement. Choice of scale may also have a technical element, for example, facilitating a diptych or triptych of a small-scale subject.

I obtained my first oil paints as a young boy (7-8 years). I continue to enjoy the consistency, colour and odor of oil paint to this day. The colour's within oil paint are abundant, mixing combinations are infinite. Oil paint can be used impasto or in transparent glazes. Oils have a depth and vitality that is unsurpassed by any other medium; the tonal variations achievable are innumerable. Oil paint is extremely pliable, I utilise techniques such as layering, glazing, scumbling, blending, scratching and alla prima. I use hog-hair brushes, flats, and rounds, although I often use my fingers to manipulate paint, scratch out detail, and blend areas. I use a Liquin medium to dry the oils quickly, and I thin the oil paint with oil mediums and turpentine. I use a layering technique, building one layer upon another (fat over lean) until the desired opacity and depth of tone is achieved. I blend my colour's both alla prima (wet into wet), and I also premix on a sheet of glass I use as a palette.

I begin by drawing out the initial concept straight onto canvas. I do not use reference material; I am against it, as I view it as an over-reliance of unskilled practice. I do not

measure-up with grids or tracing, rather, I draw out free-hand using my innate design, and visual dynamic skills (talent). I do not stain the canvas, preferring to paint directly upon the white gesso primed surface. I prefer to use a yellow ochre to draw out with a long handle number 14-16 hog-hair brush, thinning the oil paint down until it is the consistency of watercolour, and until it is a conducive tone. The drawing may take a few hours to complete or several days depending on the complexity of the piece. Below are two examples that illustrate this technique.

Fig. 66. John Hogan, Drawing for War Crime, oil on canvas. 2023, 68 x 68 in

I am a humanist. The war crime concept was derived from my personal ethos of humanitarianism, and abhorrence of any form of killing and war. As you may see, the drawing is executed with vigor; I draw quickly, unconcerned with detail and exact placement of line. It is a process of sketching in, and quickly mapping out the composition, until the overall design is aesthetically correct in my mind's eye.

Figure 48. John Hogan, Drawing for Fun land, Stage one, 2023, 196 x 68 in

The Fun Land concept was born from a personal feeling that throughout contemporary media, more people were seemingly demonstrating dysfunctionality within socio-political quarters. The painting encompasses a multitude of analogies, parodies,

metaphors, ironies, and subversions; some of this codification was created during the initial concept and drawing out. Other elements were added as I progressed with the painting. The drawing out for this painting took around two days of 7-hour shifts. Unlike war crime, which was completed in one hurried outpouring, Fun Land was more considered and layered.

Figure 49. John Hogan, Fun Land, Stage 2, 2023, 196 x 68 in

The second stage of development involves the blocking in of basic tonal values. This is the colour orientation stage, where I decide which colour's are best suited for the overall colour design of the work. Colour balance is integral to the potential success of the work. The colour decisions I make at this stage are generally upheld until completion. In figure 52, the initial paint layer is not unlike a water colour wash in its consistency.

In terms of foresight and future planning knowledge, a painting's development is largely dependent upon thinking ahead, I use the analogy of a game of chess, each element is constructed with a particular outcome envisioned. The overall composition of Fun Land was designed with a particular colour intension. For example, the road in the middle distance became a dark grey to black tone; this achieved an elevation of the colour's in the foreground, making them appear more vivid to the eye. A secondary colour tone with primary colour accents also aids in the eye's visual settlement (the aesthetics) My initial intention was to create a high-key painting with strong contrasts of low-key light and dark, to emphasize the interplay of colours and their values. Colour value design is an essential element in my intention to impart a satirical bias, through the high key, acid tonality, of my work. I describe my painting as not unlike a cartoon animation film still. By creating a painting with a high key primary colour bias, and limiting the secondary colouration, I create a humorous cartoon aesthetic. The satirical content can then be accessible, through the codification of both colour, and the encoding of satirical structures. Within my thesis, I have variously described these structures. As universally understood signs and graphics, I collated several of these codes, namely analogy, parody, metaphor, subversion, and irony. The encoding of satire into a painting is also achieved through principles of characterization. The cartoon aesthetic is given credence through line construction, to create a distinctive nature of character. I do not use reference material; the representational characters in my work are fictional, gleaned from my imagination. Fictionality enables manipulation of this nature of character. The characters within cartoon imagery are often infantilized, simplified, linear line, creating rudimentary features, with a lack of detail which aids a cartoon aesthetic. The exaggeration and simplification of form within my stylistic intention can be observed within a detail taken from my painting War crime below:

Figure 50. John Hogan, Detail-War Crime, oil on canvas, 2023, 68 x 68 in

The comical aesthetic can also be observed within the implied humour context of the composition, design, orientation, and movement, of the characters. The composition in my work is designed to create tension and movement. I skew perspective, to disorientate the eye of the beholder, adding a sense of drama and intrigue. Bodies are stretched and disjointed, detail is minimized, line is fronted utilizing abstracted

colour, speed lines, the blurring of edges and broad-brush strokes which also add to the informality and abnormality of the composition. I borrow cartoon techniques, graphics, signs, and symbols, such as speech bubbles and universally understood codification such as universally recognized human visual expletives, as observed in the detail of war crime (dismembered hand showing middle finger) and/or the visualization of nursery rhymes, for example, Humpty dumpty (the egg) sat on the wall in Fun Land.

Figure 51. John Hogan, Fun Land, Stage 3, 2023, 196 x 68 in

The significance of colour can be observed within layer three of Fun land where it is gaining depth and opacity. The aesthetic quality of oil paint really comes into its own when it has achieved optimal depth. From left to right in the painting, the difference in depth can be observed; the right side is not yet as complete as the left. A majority of

paintings are realized with all the codification already included other work like Fun Land, which is a large work developed by this encoding as the work progressed.

Figure 52. John Hogan, Fun Land, Stage 4-5, 2023, 196 x 68 in

The fourth and fifth layers of my style process are the most fulfilling in terms of the vibrancy of the colouration, the depth of tone, and hue, as the painting nears completion. Within Fun Land there are several analogies, parodies, metaphors, subversions, and irony. These graphic elements are chosen for accessibility and readability. A majority of signs and symbols are universally understood. For example, Number 13 unlucky for some. (back of flying man on the left). Wearing a psychological mask -analogy (acting, putting on a brave face) girl top middle (blue top). Rose tinted glasses (boy top middle, purple top) Acting cool (stoicism) when disjointed and anxious (second boy top) Face/head on fire is a metaphor for burning inside, depressed, broken, and hurt. The narrative of protestation and anger at

political and socio-cultural dysfunctionality appears to be commonplace throughout the world. Universal permacrisis, and human unrest, are a familiar part of world dysfunction. Altermodernity is directly referenced within my work in these contexts. Bourriaud proclaims that transcultural globalization is paramount, and advocates that we should all live together in peace. However, dysfunction appears to be human being's nemesis. The protectors of law and order, the police, and the army are both present within Fun Land, however, within a satirical vein, I have belittled their authority, by placing the police sirens on their heads, giving each a bow tie, and seating them within a children's pleasure ride. Irony exists within the symbolism of the elephant, (protection, wisdom, strength, and loyalty) all these qualities, including trust, have been compromised through the universality of world dysfunction and corruption of both public services. Ethnicity is generally undefined in my work, through the multi colouration of my figuration, the figures are a figment of my imagination, they don't exist, they have no socio-cultural identity. The work is also culturally undefined, the environments created could be anywhere in the world, they are devoid of time and place, they are both nowhere and everywhere, in this context the figures possess a universal quality within the altermodern spectrum, they are understood as being human, by any culture within the world; A new type of art form is appearing, the journey-form, made of lines drawn both in space and time, materializing trajectories rather than destinations. Our universe becomes a territory of all dimensions which may be travelled both in time and space. (Bourriaud. N. 2009. Alter Modern Manifesto) My work traverse's cultures, and therefore, underscores the globalization of Humanism's ethical stance. A Utilitarian approach which holds that the ethical choice is one that produces the greatest good for the whole globalized world; Artists are responding to a new globalized perception. They traverse a cultural landscape saturated with signs and create new pathways between multiple formats of expression and communication (Bourriaud. N. 2009. Alter Modern Manifesto).

Appendix B.

Exhibitions

My research methodology has outlined a requirement for an understanding of a relational satire, through accessible and readable means. The following exhibitions have facilitated a finding opportunity in relation to audience uptake and response. The feedback attained has acknowledged the strength of my satirical paintings, and the message they convey. I have facilitated three exhibitions of my work during my project's term. The work has been shown both independently and through collaboration with other practitioners. The work presented offered a supporting dialogue, within a relaxed atmosphere. I described the affective structure of the images in relation to their capacity to operate within the affective register of subjectivizing and interpellation processes. The universal relationality relevant within my practice was also explained. A meaningful dialogue creates a reciprocal inquiry. I understood that addressing audiences through the exhibition exercise enabled a confluence of ideas precipitating further knowledge procurement.

2022-

Figure 53. Main gallery, Hanover building, left view.

Figure 54. Main gallery, Hanover building, right view.

The 2022 exhibition of my work included an informal presentation with approximately 30 students and staff. The audience and I travelled around each painting in turn during which time I explained the title, narrative, and context of each piece of work. At the end of the

presentation, I asked the audience if there were any questions. Questions focused on an observation of how my style had evolved. A pertinent issue for me as I had travelled through a transition in my work to encompass a more cartoon style. One specific audience member made a direct correlation between their own reality and my painting. Upon engaging with my painting *War Crime* and of the motif of the little boy with a toy gun (normalization and socialization). They expressed: “I have never allowed my boys to play with toy guns”.

2023

Figure 55. Transfer viva room, Studio one, Ground floor.

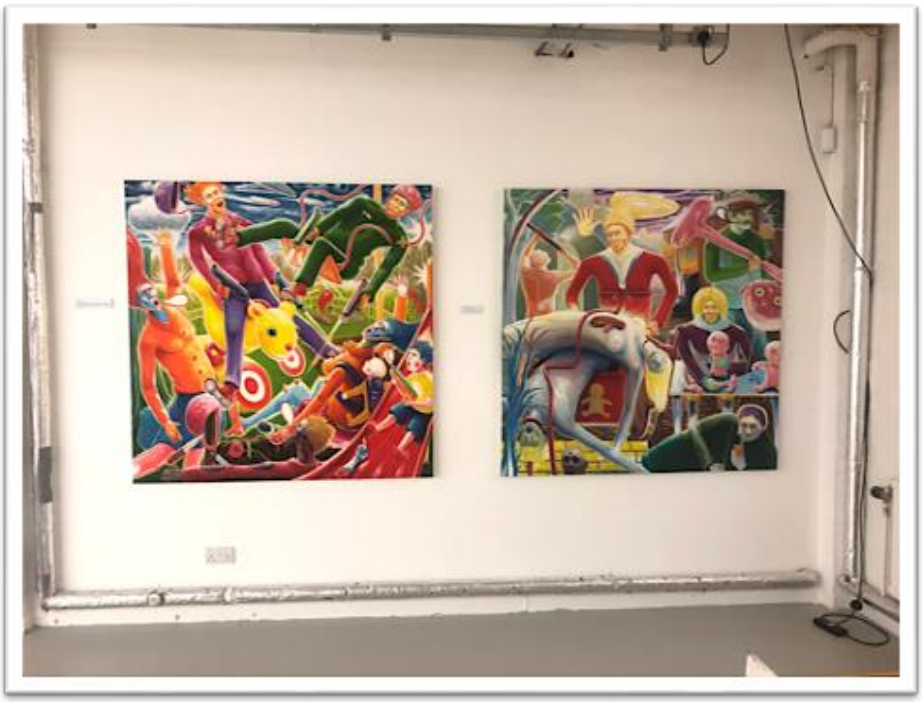


Figure 56. Studio One, ground floor, detail.

My intermediate viva voce precipitated interesting questions from the examiners. One question related to the autoethnographic content of my work. I was asked to show an example from the exhibition of how autoethnography was integrated into my practice. I singled out a self-portrait, that directly associated itself within the autoethnographic frame of reference:

Figure 57. John Hogan, Satirical Self-Portrait, Oil on canvas, 2023, 42 x 36 in.

The work is a reflection and critique of a personal historic situation in the form of a mental health breakdown. The sculpted head top right is a ‘Gaper” (in my possession) The gaper figurehead, available since the 16th century, was a sign used extensively outside medicine stores in the Netherlands. The gaper's gaping mouth represents the intake of medicine, and the grimace represents the bitter taste.

2024

Figure 58. 107 group show installation.

Figure 59. 107 group show installation, Opposite wall.

Figure 60. Projector set-up for recorded introduction to 107 group show. Survey sheets are shown on the front desk.

The 107-group exhibition garnered 2 responses to my work. What is noteworthy is that both responses referenced the tactile and haptic fundamentals of viewing a painting in real life. An indication of the author's autoethnography was also indicated. I have digitized the responses for accessibility:

"I enjoyed viewing you paintings. I enjoyed the colours and the movement. I can understand the satire in the work, some of the motifs are clearer than others, but I still understood them with a bit more deep thought. Its not typical satire which you see in cartoons and film etc, I can see it as fine art satire, which I think is more serious. Seeing your work up close I saw the different brush strokes, thick and thin paint. It is obvious to see that you have painted them from the depths of yourself, the subjects must have a deep meaning for you personally. Overall I was positively infected by the work, it made me think, and that was quite fulfilling. In my view art should make you think, and this work certainly does that. "

"There is a darkness to the work that fights with the bright colours and pop art references-this is genuinely disturbing! satire serves to challenge, and I think that is a healthy practice.My experience of visual satire has come from newspaper cartoons and propaganda posters.In relation to these examples the paintings are incredibly complex with multiple layers and multiple aesthetic devices, so I would probably say these are 'fine art satire'. Theres religious symbolism throughout but I feel the titles of the pieces really help in terms of engagement and understanding. there is a feeling of violence within the work which really darkens the satirical hit. Viewing the work in real life you can see the labour that you have put into each brushstroke, some of the surface is heavy impasto some very thin paint , You are embedded in the work, and that adds to the strength of meaning -you meant it! as opposed to seeing the work digitally which would miss out these interpretations. "

Exhibition Findings- The knowledge attained from feedback from the exhibitions has enabled an understanding of how individual voices can be integrated back into future exhibitions of the work. I acknowledge that procuring relationality and accessibility through exhibitions would, by necessity, involve a sensitive and collaborative conversation surrounding my practice's aims along with the work's inherent meanings. An explanation of the work through sensitively procured design and sign orientation would also aid accessibility and readability. I have also understood that the effectiveness of an exhibition of satire may be dependent upon procuring a collaborative exhibition including several practitioners of satire utilizing a plethora of media.

Video

I have facilitated several videos of my practice, unfortunately now unpopulated on YouTube. My findings have understood that the video presentations are an iterative vehicle of Autoethnographic self-reflection, self-determination and practice development, a process of unpacking and self-clarification, appraising the artifact through process. Visual ethnography uses video to gather data on 'rich nonverbal cues' to stimulate critical reflection. Videography is positioned as multi-vocal texts and 'reflexive mirrors' rather than objective data (Ruby, 1982, cited in Jewitt, 2012). This approach facilitated my own autoethnographic methodology as satirical proclamation and audience engagement served as a method of reflection upon my studio practice.

https://www.youtube.com/channel/UCmGXwgqNRfzWuvqQ7lGzvVQ

The codices of satire

(Video 1. 45:16 / 3:57:46)

(Video 4. 1:14:28 -1:16:19)

(Video 5. 2:00:47- 2:03:09 + 2:03:17 - 2:04:33 /)

(Video 3. 4:05:02- 4:07:26)

Signature style/lived experience/influences

(Video 1. 2.04:41- 2:10:40)

(Video 2. 1:59- 3:24)

(Video 3. 4:47:54- 4:52:20)

The most significant moments in personal lived experience

(autoethnography) self-determination

(Video 1. 2:32:54- 3:02:00)

(Video 5. 1:17:581- 1:18:58)

Truth, relationality, universality, egalitarianism, accessibility

(Video 2. 1:15:16- 1:16:21- + 1:30:28- 1:31:30)

(Video 5. 1:14:08- 1:18:58)

Painting /design / visual Aesthetics. Development

(Video 5. 4:49:44- 4:57:55)

(Video 3. 1:40:38- 1:42:20) (Video 3. 2:19:57- 2:25:42)

Findings

1. Can individual studio practice support an Autoethnographic investigation of altermodernity and its manifestation within Permacrisis to enable the satirisation of this social context through painting?

2. How can Satirical painting address audiences in a universal register, whilst acknowledging the relational dynamics of altermodernity?

3. What modes of presentation and audience participation can vocalize differing responses to my painting, and how can these voices be integrated into exhibitions of the work?

Answers

- Through research testing, I have understood that my work contextualizes content and readability for respondent uptake and viewpoints: My research found a receptive audience whose contingency was seemingly dependent upon the accessibility and readability of my painting. I have facilitated exhibitions and surveys to understand differing responses to my work.

- I have designed a measurement of satire that may be considered the codification of satire. I have collated evidence-based theory, namely, analogy, parody, metaphor, subversion, and irony, to augment satire's codes.

- My research has implied that current ideas of satire within painting have seemingly low regard within the contemporary art world. This is in part due to the development of painting history but is also dependent upon the relativist and reductionist ideations of postmodernity.

- My findings have understood a new way of analyzing satire within painting through voiced and silent systems of evaluation that can be interpreted alongside the codes of satire to procure a comprehensive analysis, which may be useful for practitioners of painting, the art world, and multinational societies.

- The analysis of the differing universal modes of audience participation and transfer; phenomenology, reciprocity, reflexivity, and Intersubjectivity, has precipitated a comprehensive reference in relation to understanding how audience participation can vocalize differing responses to painting. This theoretical framework can be utilised further by other painters, artists, and theoreticians, who wish to understand audience acceptability and response to codified imagery.

- My research has understood that within a culture increasingly dominated by media-driven images, the practice of painting is a form of behavior and communication that should be savored based on its tactility (non-virtuality) and its haptic qualities. By painting, one is subscribing to a world that is less frenetic in the glut of information being consumed and a world where the construction of meaning is more deliberate (Graw, 2018).

- I argue for a new archipelagic constitution of humanism, realized through altermodernity's creolized universalism. Painting as artifact is a universally recognized mode of transfer. Painting as satire is worthy of investigation within contemporary society as it offers a cathartic intervention in the form of an accessible and relatable mode of transfer, within a world of permacrisis. Painting possesses an intrinsic state of being and a solemnity that is arguably only present within painting's indexicality, as opposed to other media.

- The specificity of Autoethnographic painting is fundamental to the affective functioning of satire's codices. Audience reception is greatly enhanced when they recognize themselves within the work. Autoethnography offers a window into another's internal world; audiences relate through reflexive and reciprocal engagement modes. The data analyzed offers a possible direction for future work, within my own practice and for the wider painting community. The critical perspective of the analysis may also offer a theoretical construct that could offer a probable future for extended discourse, and theorization, which could be conceptualized, tested, and challenged or adapted to other contexts.

- My research has encountered limitations. It is acknowledged that the data collection methods outlined within this script are limited to the availability of respondents, the practicalities of logistical and material orientation, and the auspices of subjective reasoning to achieve a comprehensive opinion of my work would require a much larger empirical study. It is therefore pertinent to understand the limitations of my analysis in this regard. It is also understood that an individual's opinion is subjective, and changes constantly, therefore, it is not wholly reliable.

- In chapter two (section on semiotic analysis, p. 28), I analyzed the rudiments of human understanding relating to its concepts within audience reception. Unfortunately, the evidence collected was not in line with my hopes. The audience feedback was limited to a few respondents. I understand that obtaining a comprehensive study would require a much larger empirical evidence-based study. As a caveat however, it is pertinent to suggest that each of the rudiments of relational semiotic analysis through hermeneutics, phenomenology, reciprocity, reflexivity, and intersubjectivity, have all passed through complex independently led quantitative study processes. It is also useful to note that it was not my intension to give a full account of the intricacies of each of these constructs. Rather, my intension was to utilise the constructs as a weak, subjective explainer, of the mechanisms of human interaction and response.

- In the section analyzing the satirical field (p. 54), my evaluation of the satirical field was limited to the number of satirical painters available to study. I have based my research within a subjective framework, and therefore, as a disclaimer, my views should be construed within a framework of aesthetic knowledge along with an expertise of satires codes.

- I have included audience responses as research methodology. Several direct quotes taken from the surveys have been used throughout this script to posit audience reactions. Although these remarks are anonymized, there remains an ethical implication, in that, I am using an individual's subjectivity and possibly, apportioning ambiguous meaning. Therefore, my methodology must be observed as qualitative evidence based within a subjective framework, unsubstantiated as quantitative evidence.

Surveys

The findings found within these surveys have contributed to my aspirational knowledge accruement, in relation to my wish for an understanding of audience reception, regarding my style and whether it was successful within its satirical message. I asked pertinent questions to ascertain the strength and viability of my style and the satirical content within it.

Survey one, sought to understand how audiences responded to my painting as satire, and survey two, explored audience relations regarding satires deconstruction.

- The research through surveys revealed that the more an individual is directly affected by the life experiences shown, there appears to be a greater positive reaction to my work (Cathartic intervention).

- Survey facilitation has revealed that people respond positively to representational painting that is inclusive of a narrative and one which contains the remnants of the autoethnographic artist.

- The findings through surveys have indicated that any abstracted form that excludes the semiotic language of satires codes has limitations as to respondent accessibility.

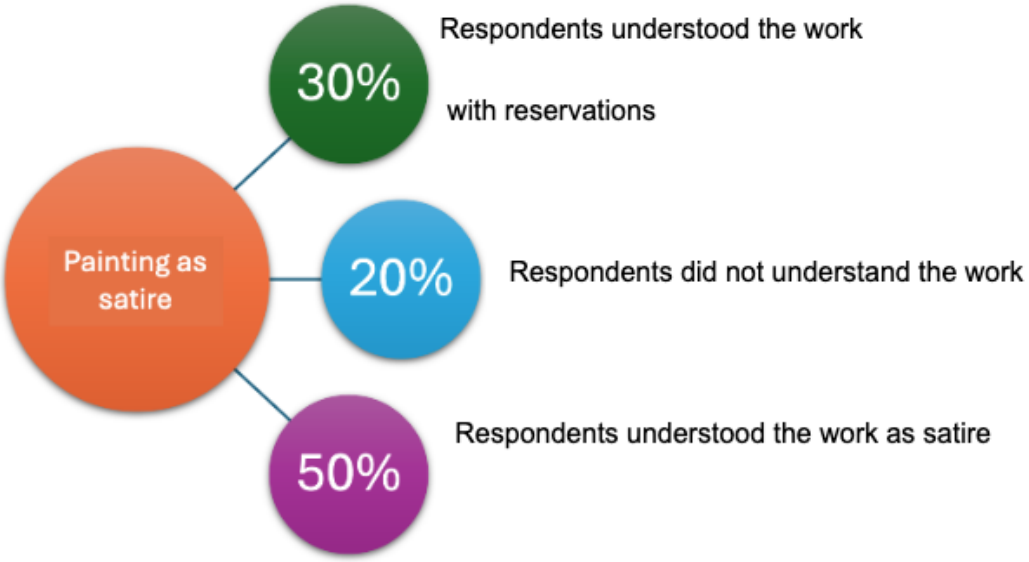
  I used the concat function in Microsoft Excel method to utilise the text function helping to format and combine the text strings.

  I created a video explaining the deconstruction of satire in my work to understand how this affected audience ideas around the accessibility and readability of satire's codification.

Below are the online surveys regarding my work, quantifying the understanding of satires codification:

Survey 1.

258 Responses.



Survey questions:

Hello and Welcome to my survey. I am currently studying for a PHD in painting at UcLAN. The survey is part of my thesis data collection. All the data collected is anonymous.

Below is a sample of my work. The remaining images in my satire series can be found here: http://www.johnhoganartist.com

How do you respond to the work? What does it make you think about? How does the work make you feel?

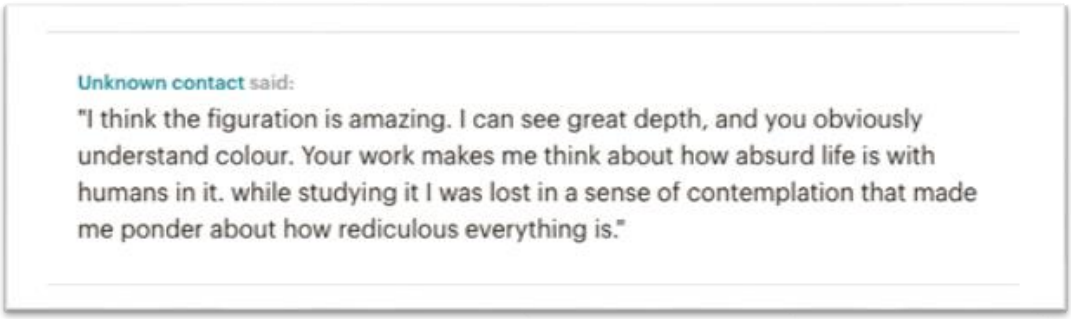
Does the subject matter offend you? Is the work necessary?

If we understand satire as a mixture of critique and entertainment, Do you believe that the paintings shown are good examples of satire?

Do you feel that the artwork is understandable? Can you read the work?

Submit

A selection of responses to survey one:


Unknown contact said:
"I think the figuration is amazing. I can see great depth, and you obviously understand colour. Your work makes me think about how absurd life is with humans in it. while studying it I was lost in a sense of contemplation that made me ponder about how rediculous everything is."

Unknown contact said:

"The works present highly complex tangles of figures in a way which recalls the 'overall-ness' of some kinds of abstract expressionism. The colours are in a high key but not 'decorative'. The draughtsmanship is assured and mixes empirical and a priori caricatural elements. Personally, though I see some connection with the 'Glasgow boys', (early) Currie and Howson, I would associate these more with Dix and other Weimar-era artists. If I were to characterise the affect (no spelling mistake) these works stimulate, it would be one of an unsettling, shrill energy. I believe them to be very successful in realising a vision of a raucous, unbalanced, mediarised world. "

Unknown contact said:

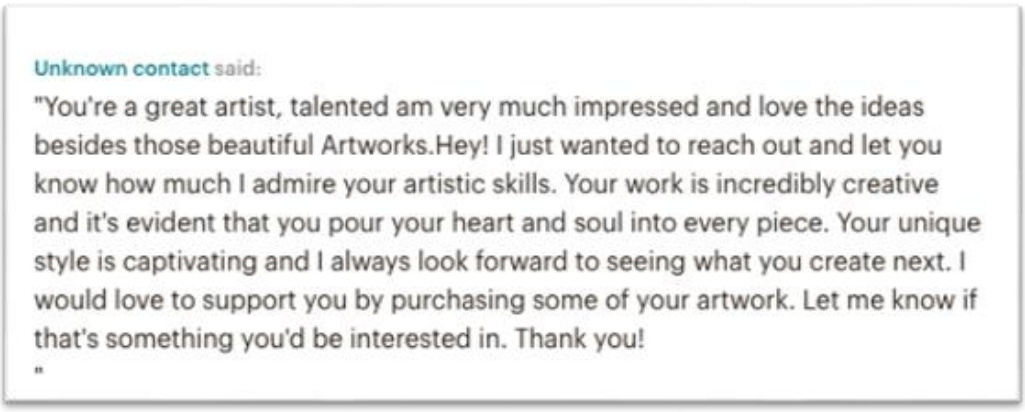
"I like the work. The gallery images are showing modern society at its worst - shouting, chaos, a bombardment of slogans and ads, everyone talking, no-one listening. So it is not a hopeful message - but it is delivered effectively."

Unknown contact said:

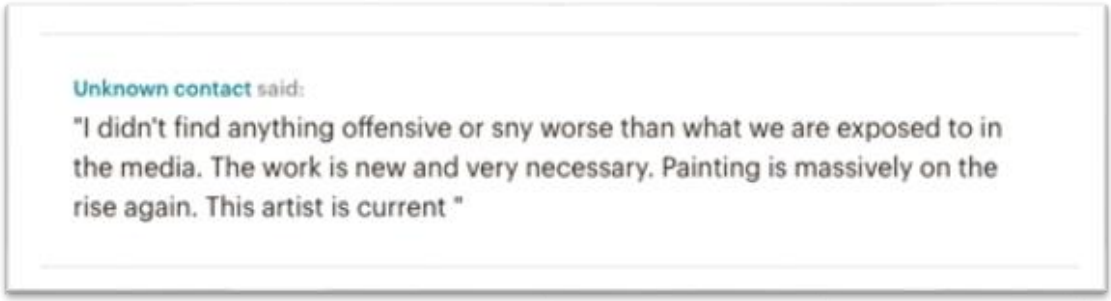
"It seems colourful and complex, rather an intellectual approach to fun. Because of the complexity slightly stressed. "

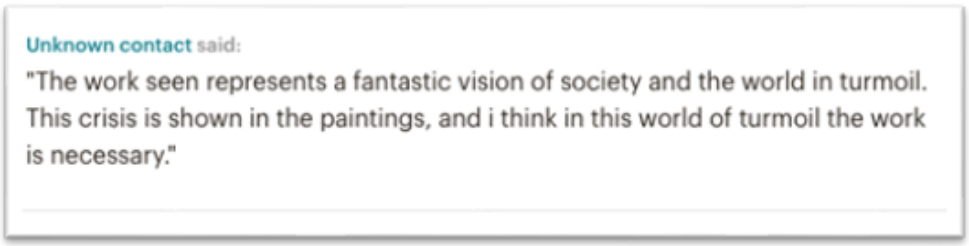
Unknown contact said:

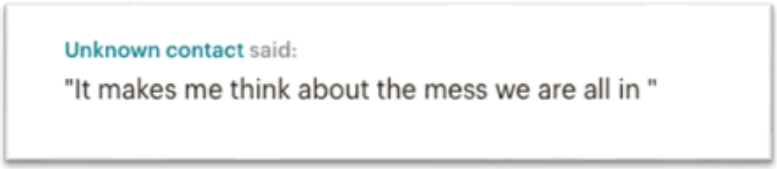
"It makes me want to look closer.I am intrigued by their expressions and want to know the cause."

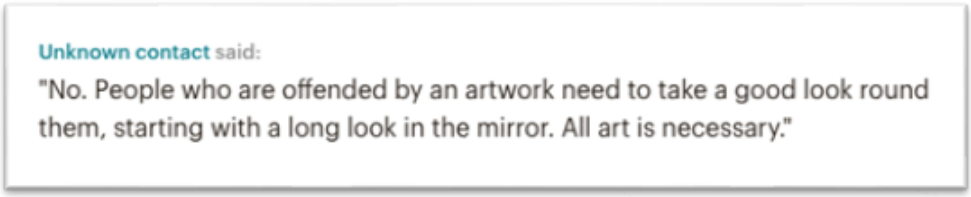

Unknown contact said:
"You're a great artist, talented am very much impressed and love the ideas besides those beautiful Artworks.Hey! I just wanted to reach out and let you know how much I admire your artistic skills. Your work is incredibly creative and it's evident that you pour your heart and soul into every piece. Your unique style is captivating and I always look forward to seeing what you create next. I would love to support you by purchasing some of your artwork. Let me know if that's something you'd be interested in. Thank you!
"

Does the subject matter offend you? Is the work necessary?


Unknown contact said:
"I didn't find anything offensive or sny worse than what we are exposed to in the media. The work is new and very necessary. Painting is massively on the rise again. This artist is current "


Unknown contact said:
"The work seen represents a fantastic vision of society and the world in turmoil. This crisis is shown in the paintings, and i think in this world of turmoil the work is necessary."




Unknown contact said:
"No. People who are offended by an artwork need to take a good look round them, starting with a long look in the mirror. All art is necessary."

Unknown contact said:

"No, because it is a painting and paintings have a sense of there own,i think you can say anything in painting because it has a unique feel to it unlike any digital media."

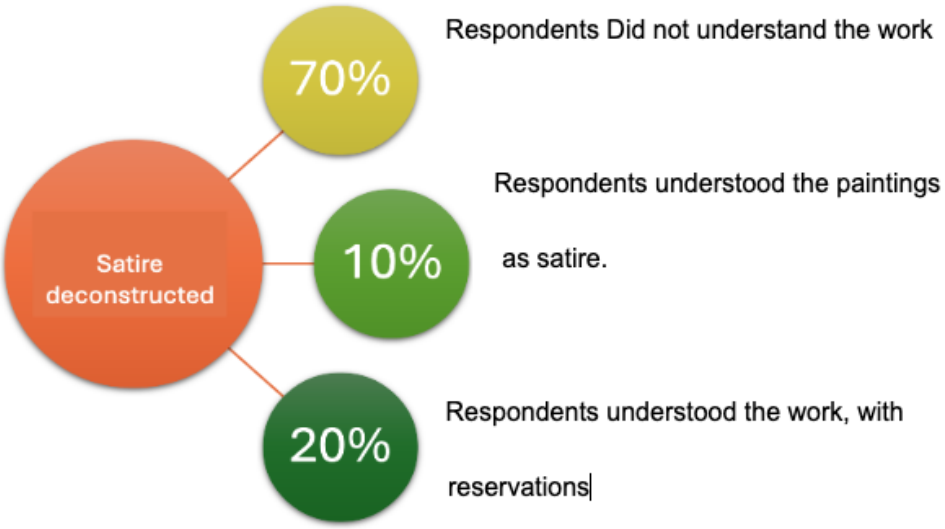
Unknown contact said:

"Looking at this work, I think about the chaos and division in society. It looks great and there is a lot too look at. It makes me feel a little overwhelmed and not very peaceful, because of that. Maybe you could say unsettling in that regard. I feel unsettled when looking at it, but quite compelled to keep looking to find and interpret detail."

To understand the parameters of audience reception regarding the deconstruction of satire's codes within painting;

Survey 2.

265 Responses.



Survey 2 questions:

Satire deconstructed

Hi,

The purpose of this survey is to understand audience reception with regards to the deconstruction of satirical information within painting. If we assume that satire is both a form of critique and entertainment, and, that its constituent parts are theoretically and practically qualifiable. Do we agree, that satire is present if these conditions are met.

The images below are examples of my venture into describing this deconstruction. (larger examples can be found on my website:)

Please feel free to express you constructive opinion :

1. Do you read the deconstructed elements as representative of human beings?

2. Can you see the satirical narrative within the work ?

3. Do you think the satire is clear or unclear?

4. In comparison to the other figurative work found on the first page of my website, is the satire within the work shown, clearer or more unclear?

A critique of societal systems. (nationally and internationally) Hope and aspiration are compromised through socio economic dysfunctionality.

A critique of elitist hierarchies. Disproportionate wealth, power mongering, capitalist ideologies, levels of inequality.

A critique of religion. Adoration Magi- Expanded Christian iconography to reinforce the idea that Jesus was recognized, from his earliest infancy, as king of the earth.

Submit

Below are examples of respondent views to survey two:

Unknown contact said:

"Kind of, though I'm not sure if I would have read the elements as human if you hadn't asked the question. In the second painting, I can see two figures facing off at the centre, and I find myself imagining these as stills from an animation, where literal movement would provide more cues as to which bits of the image "belong" together as a human representation -- in a still painting, things are inevitably more ambiguous and different people will resolve the images in different ways."

Unknown contact said:

"Not at all. I found myself wondering if the satire, or part of it, lies in asking these kinds of question about these particular paintings, which feel abstracted way beyond the point where I can see a satirical narrative in them, even when you give me pointers to what I might be able to see in them."

Unknown contact said:

"It's hard to say. I can see a depiction of conflict in the second painting, and something like religious rapture or apotheosis in the third one, but I suspect I only see the latter because you've guided me towards it verbally. I'm unable to understand how these paintings could be read as satire, though I do see that they're formally of a piece with your more figurative work, and it's interesting to me to know that you feel they "encode" much the same information as the figurative work. I just can't decode them!"

Unknown contact said:

"As stated in the other question I think it is clearer on the website. The 3rd painting below is not clear because I would expect more symbolism and dogma. The other two, I am not getting the message you stated for each one - it is more chaotic and lacks the symbolism needed to grasp the idea you are trying to convey. Only my humble opinion."

Unknown contact said:

"I can just about see a glimmer of satire in these. You have said before that satire is critique and entertainment , well i cant see either in this work. I also thought you said there are codes of satire well looking back at what these codes are, i cant see any resemblance to them within this work. your other work figurative is far more successful at accomplishing satire as you see it."

Unknown contact said:

"I can understand them in quite broad terms, but it might be worth thinking about how far their meaning is actually being communicated by the image and how much it relies on language -- the titles and occasional placards are often crucial to interpretation. This is no different to how a lot of satirical artwork, from Hogarth to Steve Bell, operates, of course, but I'm a language guy at heart and I tend to want more specificity, either in terms of non-generic recognisable imagery or more detailed linguistic context (or just more obvious narrative -- a cartoon strip can tell a story without using words). An example of visual satire that immediately speaks to me would be Philip Guston's caricatures of the bum-faced Richard Nixon -- they're extremely funny and do their work quite wordlessly. I can accept, though, that those Gustons are much less ambitious works than yours, and I'm absolutely in favour of ambitious art. I wish you good luck."

Unknown contact said:

"Art is subjective, therefore, each individual will respond differently. The beauty of Art.

That being said, I still think it needs to be edited. Remember simplicity is powerful. In my opinión the world is full of chaos particularly now. People want to explore less of it, however, they do want to try to understand by by observing and experiencing other trials and tribulatons too.

One likes to know that 'they are not alone' and that it is comforting when observing a piece of Art."

Unknown contact said:

"I find the work very hard to respond to. I have a kind of kneejerk dislike of figurative painting that is stylised to the point of not really choosing to _look_ at the physical world, and yours seems to carry that about as far as anyone could. I don't find the paintings visually appealing, though I can appreciate their complexity -- seen in bulk I just come away with the impression of a lot of dayglo shouty cartoon figures fighting for unclear reasons (though I can accept that as a working definition of our species!) The impression is quite vague, and I think you intend the message of each painting to be much clearer than it actually is. To put this in perspective, I have similar difficulties with a lot of contemporary figurative painting -- I've never been able to like Peter Howson's or Ken Currie's work, for instance, and I think they've both been important to you. I've absolutely no doubt about your abilities as a painter (I think you could choose to paint in absolutely any style or mode you wanted to), I think I'm just feeling that you have a very specific intention for these paintings which, for me, either isn't coming across, or the paintings just aren't engaging me enough to want to spend sufficient time with them. I suspect this is a failure of my own empathy -- it's obvious that this work comes out of a passionate and ethical engagement with the world, and involves rigourous artistic discipline, I just find it very hard to get into."

Painting development

I am fortunate that I am not encumbered by stylistic constraints. I can paint in any style I may choose. I will, however, go as far as to say that my default painting style tends towards a mannerist representationalism. I have been interviewed by an online magazine *Eco artist*. The interview offers insights into the reasoning of the use of autoethnography as a base for my research. How I incorporate satire into my paintings to convey powerful messages to my audience, my creative process, and how my work is understood to be beyond present contemporary multimedia and modern art's theoretical ideation. The challenges incurred during my research were important. How important is critically engaged in discourse in social and political issues, and what are the pitfalls of this path, where do I place my artistic research within the contemporary art world.

https://www.insightsofayoungecologicalartist.com/art-and-politics/the-transformative-potency-of-satire%3A-interview-with-john-hogan

The style I have pursued during the PHD has its roots within the work of the painter Neo Rauch, who's early work inspired my venture into my current style, which began with my painting *Pseudo Omnipotence*.

Figure 61. John Hogan, Pseudo Omnipotence, oil on canvas, 2023, 64 x 64 in

This work has classical influences that I was not stylistically happy with as a long-term prospect, as the work may be considered regressive within contemporary painting.

The old masters used to copy from previous master's work to develop their own skills. I have pursued this venture myself from an early age, producing realism in the classical tradition, as a learning process and skill development exercise. An example below:

Figure 62. John Hogan, 1997, After Alan Ramsay, 1713-1784. 36 x 24 In

I maintain that in my opinion, realism in the classical tradition should be a development exercise only, which holds no potential future as a standalone style. Stylistically, once realism has been mastered it becomes an easy option, and a futile ambition to continue to pursue it. I believe, if you first learn to master technique, mainly through realism's technical proficiency attainment, you then go on to develop your own original

style. My style has developed markedly over the course of the PhD's three years. The style has become looser, and less detailed, in part due to my painterly technique, a more hurried, expressive approach, but also due to my evolvement within the constructs of theory inspired practice, in that, as my knowledge around satire, altermodernism, relationality and audience reception developed, my painting style also developed in accordance with this learning. As I became more conscious of creating a satire, that was both a form of critique *and* entertainment (Declercq) that was ever more relational, and within a better-defined cartoon aesthetic. My colouration became more saturated and higher key, bordering on an acid tonality. I employed exaggerated lighting, with more fictional lighting. The lines around my figures became broader and more pronounced. I included more iconography; signs, graphics, and symbols. I included more dynamic motion within the figures, speed lines, quiver marks, and blurring around edges. My subject matter became more familiar in the context of both humour content, and the everyday-life subject level became more accessible. Overall, I believe it is possible to see these differences in my later work. Two examples' below;

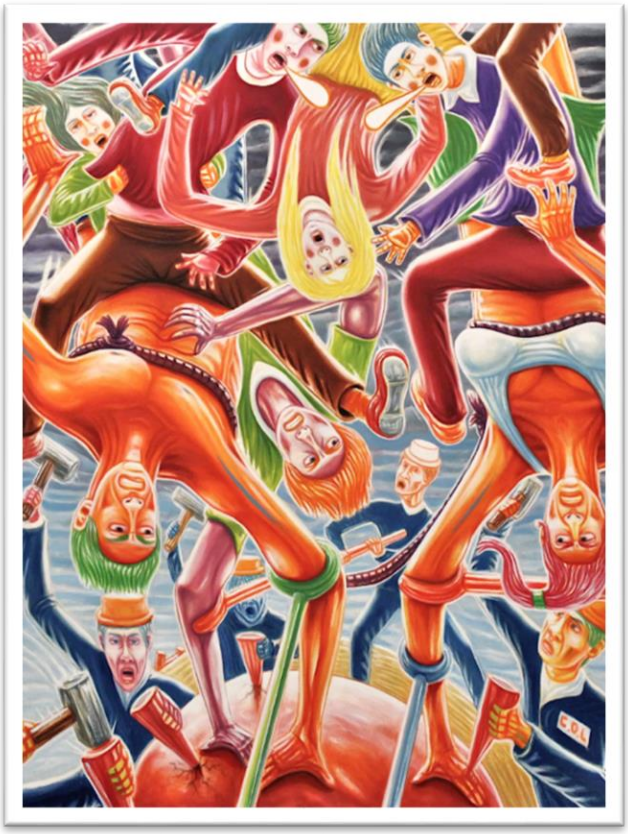


Figure 63. John hogan, Impossible struggle, oil on canvas, 2023, 48 x 36 in

Figure 64. John Hogan, Axis Mundi, seven deadly sins, 2023, 48 x 36 in

Elements of the influence of a classical tradition can still be observed in the work, for example, elements true to life-the grass is green, the sky is blue, the environment colouration is true to life. Compositionally there is a depth of field -foreground, middle ground, background, and distance. However, my style has developed beyond classical aesthetics, for example, I have exaggerated the light source of intensity and added extra light sources (unnatural). I have backlit the figures creating drama and intrigue. I have included text, and graphic elements associated with cartoon imagery such as the gun flash graphic. All the characters are animated, I have achieved this through humour elements, light exaggeration, and the suggestion of movement by offsetting the focal dynamics of each character, inclusive of hair, clothing, along with dynamic actions such as the movement in the multicolour may-pole ropes. Axis Mundi

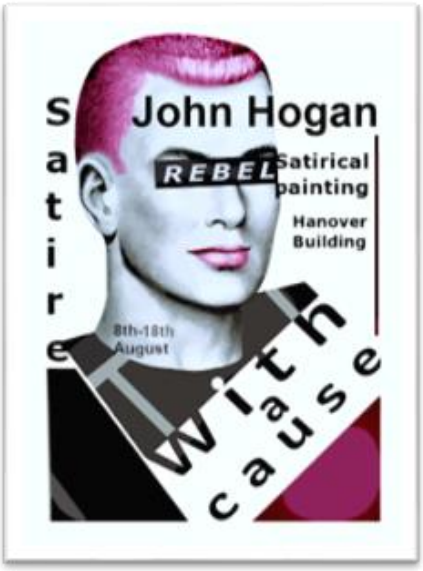
is one of the last paintings I accomplished in the series. I had begun to add motifs such as whole bodies whitened out, with a thick red outline.

The testing of the limits of satire and the analysis of painters in the satirical field has greatly informed my practice. There are, of course, many more contemporary satirical practitioners; for example, Banksy, Philip Guston, Jeff Koons, and Paula Rego whose work could also have been considered. My system of describing satire within a painting, voiced or silent, when combined with the codification of satire, may be used to understand, and assess a painting's narrative. My research has acknowledged that satire does not require a direct critique of political figures or identified characters of the ruling class of systems, as in the case of commercial political cartoonists. My research has realized that satire's relevance within the contemporary painting field is not dependent upon any given style. However, accessibility *is* dependent upon effective and efficient sign orientation.

Appendix C.

Two designs I created for previous exhibitions:

2022/2024 Poster design



2023 Poster design.